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The SPEECH TEACHER

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TOWARD THE IDEAL TEACHER OF SPEECH

Frederick W. Haberman

TEACHERS of speech are among the best in our public school system. This is not because they are better trained. They share equally with other teachers—teachers of physics, of English, of history—a good collegiate education. There are superb teachers in every field; and every field, including speech, has its duds. But teachers of speech are likely to possess characteristics that contribute heavily to success in teaching. They tend to be more extroverted than introverted; more often than not, they possess the physical attributes of voice, carriage, and manner so useful in teaching; and, for the most part, they are practitioners of their own art.

As speech teachers meditate on the ideal toward which they strive, they may observe that there is some new evidence that our civilization wants people proficient in speech and that teachers of speech have unusual opportunities in their classrooms.

II

Speech is a part of the curriculum or not a part of it as a locality of a nation decides on its objectives. All subjects in the curriculum, including speech, are practical projections of the objectives of the people. As the objectives of the civilization become more complex and

changeable, the school system becomes more complex and changeable; in reverse, the school system is simple and stable as the objectives of society are simple and stable. In a simple, primitive society that exists by hunting and fishing there is no need for a complex school system. On a higher scale it is still possible to be simple and efficient if the society itself is simple and efficient. The monolithic state has a far easier task than the pluralistic or democratic state. Under a Mussolini, Italy knew precisely what objectives it had in training its Fascistic youth; under Hitler, Germany knew what kind of students it wished to create as Nazi youth; under Stalin and Khrushchev, the Russians know what characteristics they want in their Communist youth. But the United States is different. A democratic government is, in the nature of things, extraordinarily complex. No one person devises a single philosophy for all the people to follow. On the contrary, every person in the nation is invited to devise a philosophy and even encouraged to persuade his neighbors to adopt it. The stronger and more certain a particular philosophy or objective becomes, the greater the likelihood that it will find a place in the curriculum of the school.

Since it is difficult at any given time to delineate the dominant desires of the people, we take refuge in surveys. A

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recent and elaborate one called "The Liberal Arts as Viewed by Faculty Members in Professional Schools," by Paul L. Dressel, Lewis B. Mayhew, and Earle J. McGrath, tells how faculty members in nine professional schools believe that speech should fare in the curriculum as a projection of the objectives of our society. The faculty members were asked their opinions on 18 subjects: would they require the subject of all students, make it optional but encourage it, make it optional only, discourage or prohibit it? It was found that there was a "preference shared by faculty from all fields for those subjects developing particular intellectual skills. Thus mathematics, English composition, and speech were seen as desirable requirements by substantial majorities of all professional faculty members, regardless of their specialties. . . . [These three] have reasonably clear connotations in terms of content and procedure, and they represent attempts to cultivate basic skills of communication long deemed desirable for the educated person."¹

Table 22 shows how faculty members would rank speech on the four questions asked.

views of this sample of professional faculty members. English, composition, mathematics, history, chemistry and speech are the fields most heavily favored as required subjects."²

This survey suggests that speech is a worthy objective in our complex society. Inevitably the curriculum of our public schools and colleges will reflect this objective. Speech training in the schools will grow. We will need teachers of speech. The career that opens to them is a worthy one.

III

The teaching of speech presents unique opportunities to a teacher. From an analysis of these opportunities, we can infer here and perhaps state later what ideal qualities the teacher should possess.

A. The speech teacher contributes to the intellectual integrity and methodology of the student. He works at the crux of the intellectual process. Think for a moment of what is involved in the whole process of making a speech. The

Professional Group	Required of all	Optional but Encouraged	Optional	Discouraged or Prohibited
Total	50.7	28.3	17.8	2.3
Agriculture	72.1	20.1	6.7	.6
Business	48.7	28.5	18.8	2.8
Education	48.5	27.0	20.1	2.8
Engineering	47.2	29.9	18.3	3.4
Home Economics	66.7	16.7	16.7	—
Journalism	29.0	34.5	31.5	4.0
Music	35.6	33.6	26.8	3.0
Nursing	39.3	37.1	22.3	.9
Pharmacy	46.3	38.9	14.7	—

Of another significant chart, the authors say,

"Table 26 summarizes the composite order of importance of the liberal arts courses in the

teacher assigns a speech, saying to the student, "You are to make a speech on a subject of your choosing." This is enough to throw any student into a quandary. He can look over the entire world, not overlooking the fact that he is himself a part of that world. But as he looks into himself, it is a most

¹ Paul L. Dressel; Lewis B. Mayhew; Earle J. McGrath, *The Liberal Arts as Viewed by Faculty Members in Professional Schools* (A Publication of the Institute of Higher Education, Teachers College, Columbia University [New York, 1959]), pp. 58-59. Used by permission.

² *Ibid.*, p. 29.

² *Ibid.*, p. 34.

TABLE 26
PERCENTAGES OF COMBINED PROFESSIONAL FACULTIES FAVORING CERTAIN POLICIES
TOWARD LIBERAL ARTS SUBJECTS⁴

Subject	Required of all	Optional but Encouraged	Optional	Discouraged or Prohibited
English Composition	96.4	2.2	0.6	0.2
Mathematics	64.1	17.6	15.6	1.5
History	56.5	29.6	12.4	0.8
Chemistry	51.6	19.0	24.7	3.7
Speech	50.7	28.3	17.8	2.3
Physics	47.5	24.2	24.9	2.4
Economics	45.1	28.7	22.8	2.5
Literature	44.3	32.9	20.6	1.1
Psychology	42.1	31.0	24.1	1.8
Biology	42.0	22.7	29.4	4.7
Sociology	32.1	32.5	30.7	3.5
Foreign Language	30.5	34.9	30.8	2.9
Philosophy	27.0	41.1	29.3	1.6
Physiology	27.0	18.8	44.8	8.3
Political Science	26.8	36.0	32.1	4.1
Music	13.0	19.1	58.0	8.4
Art	12.1	24.7	55.0	7.1
Religion	7.7	20.9	61.7	8.7

astonishing person, no matter what his age, who does not see there a trackless void. Even after he has a subject, he doesn't know precisely what central idea he should evolve; he doesn't have any supporting thoughts, nor are they arranged even if he does have them; he doesn't have them in mind to deliver, even if they are arranged. The teacher in this situation helps the student to discover an idea, to shape a central conception, to analyze and synthesize ideas, to provide movement of ideas from beginning to end. In this process are intellectual method and intellectual creation at their best. There is scarcely any teacher in the entire curriculum of the public school who is so close at crucial moments to the intellectual creativity that goes on inside a pupil.

B. The speech teacher contributes to the psychological integrity of the pupil. The speech teacher encourages the pupil to stand on his own. The idea the pupil develops is his. A bit of supporting evidence derived from his personal observation takes its place alongside a piece of information taken from Schweitzer or Einstein, and sud-

denly he finds himself in awfully good company; the words he uses to express his idea well up from inside him and he is pleased with his resourcefulness; a quip that he invents makes people laugh and he is transported; the speech which he designs has a perceptible unity and he knows the skill of the artist. He delivers this speech all by himself. His mother and father aren't there; his teammates aren't there; his teacher isn't there; he is alone. He can use nobody's voice but his own, nobody's body, nobody's brain, nobody's courage but his own. He knows that he is alone, and he has moments of fearful misgiving. He must fight. A wise teacher gives him some weapons for the fight, some advice on strategy, and some encouragement. Still in all, he goes to the battle alone. When he wins, he is a stronger warrior for the frays ahead. He has learned some confidence. He knows that he has some power. He knows that he is something.

C. The speech teacher contributes to the development of the pupil, particularly to a stylistic awakening. In a speaking situation the words uttered by the speaker have a direct, almost visible

⁴ *Ibid.*, p. 35.

effect upon the audience. One who experiences it for the first time is filled with a sense of awe. The experience is a heady one. The pupil learns vividly the power of words: they are not inert; they burn, crackle, delight. Here is discovery. If the pupil is bright and truly creative, he can work to achieve in writing the effect that he has observed in speaking. Writing and speaking may have certain desired effects in common, but they are two different processes.

D. The speech teacher helps the pupil to develop skills that are important in personal and national life. The growth of speech work in high schools and in colleges in the last generation is indicative of society's belief that speech work meets the need for intellectual, psychological, and physical training that is of the utmost importance to a human being functioning in a complex civilization. The "speech handicapped person" is not necessarily one who lisps or stutters. He is handicapped if he is inarticulate, if his speech is slovenly, if he is incapable of handling ideas with some semblance of clarity and interestingness, if he has no confidence in himself in an interview, discussion, or meeting. The "speech handicapped nation" is one that takes a chance on poor communication during wartime, or on communication misunderstandings between races and religions, or on inarticulateness in operating a democratic society.

IV

So the job of teaching speech is important and it is complex. The speech teacher will fall short of his goals, but no matter, he is activated by a great ideal and for this reason strives to become the ideal teacher.

1. The ideal teacher of speech must have a profound knowledge of his subject. The only substitute for breadth

and depth of knowledge is great cunning and a winning smile. The substitute may pass for the genuine article for awhile, but sometime will be revealed as ersatz and shoddy.

The speech teacher needs to know the fundamental physiological processes involved in human communication, including the sounds of the language, how they are formed, and how received.

He needs to know the psychological processes involved in human communication, including conceptions of meaning, attention, social control, and satisfaction of wants.

He needs to know the linguistic processes involved in human communication, including rhetoric—the art of creating meaning through direct, popular discourse; poetics—the art of creating meaning through indirect discourse; logic—the art of creating meaning through scientific discourse.

He needs to know the aesthetic processes involved in human communications, including the form of speeches, of drama, and the like.

He needs to understand the functional processes involved in the media which carry human communication, including the platform, radio, and television.

He needs to understand the history of human communication, including the history of theory and the history of practitioners.

Along with knowledge he needs to possess some measure of above-average competence in a basic speech form: acting, reading, debating, public speaking.

2. The ideal teacher of speech has a desire to develop the talents of others. This is a dull way of saying literally what Jacques Barzun says by illustration:

To pass from the overheated Utopia of Education to the realm of teaching is to leave behind false heroics and take a seat in the front row of the human comedy. What is teaching and why is it comic? The answer includes many

things depending on whether you think of the teacher, the pupil, the means used, or the thing taught. But the type situation is simple and familiar. Think of a human pair teaching their child how to walk. There is, on the child's side, strong desire and latent powers: he has legs and means to use them. He walks and smiles; he totters and looks alarmed; he falls and cries. The parents smile throughout, showering advice, warning, encouragement, and praise. The whole story, not only of teaching, but of man and civilization, is wrapped up in this first academic performance. It is funny because clumsiness makes us laugh, and touching because undaunted effort strokes chords of gallantry, and finally comic because it has all been done before and is forever to do again.⁵

It is an attitude of mind that makes a teacher. Back-stage at the Wisconsin Union Theatre I once observed a young student come to one of the technical theatre assistants, who was a graduate student, and ask for help in the building of the upper half of a Dutch door. The student was not very skillful with the tools of his extra-curricular trade. With the hammer he bruised the wood; with the saw he beveled its edges. The teaching assistant could witness this mutilation no longer; besides, he decided, this guy was hopeless. Taking saw and hammer in hand, he said, "Watch me." He created a fine Dutch door in jig time. He was happy and proud when all was finished; but the student was neither.

In contrast, on another occasion, I observed a teaching assistant who was asked by a student how to build something that would look like a big boulder on the stage. The assistant agreed to help. He explained when necessary, offered a guiding hand when really needed, but stood by most of the time and watched even when the boy made silly mistakes. But the boulder was made. Two people were proud and happy. The student had created a boulder;

the teaching assistant had helped to create in another human being a skill and an appreciation of something. Both the door and the boulder that were created in that shop will be thrown away; but there is in one boy a modicum of skill and understanding and appreciation that may last a lifetime.

I shall not say that one teaching assistant was better than the other or that one will be more valuable to civilization than the other. For the one is a performing artist and the other is a teaching artist. We need both.

3. The ideal teacher of speech understands children. Not children in the abstract or children as a generalization, or children at large, but rather children the plural of one child plus another child plus another child and so on. In short, the teacher must know and understand each individual child who makes up his class. The need to understand each child can be exemplified by a story of a teacher in a Wisconsin high school. She had a boy in one of her classes named Donald Johnson. He was a recalcitrant pupil. The teacher, unable to do anything with him, decided to confer with his parents. Since there were many Johnsons in the phone book, she asked him who his parents were. Instantly, he said, "You want to report me to my mother, don't you?" "No," she replied, "but I would like to talk to her so that perhaps you and I can have a much better and more profitable time in our class." Later, at a conference in the Johnson home, Mrs. Johnson told the teacher that the boy was adopted, that she and her husband had great difficulty with him indeed, that he never seemed to succeed in anything he tried, and that wherever he went, he got into trouble. "Does he have anything that he works at, anything that he likes to do, any hobbies?" the teacher asked. "Well, yes, he has his maps."

⁵ Jacques Barzun, *Teacher in America* (Boston, 1945), p. 13. Used by permission, Little, Brown and Company, publishers.

"Maps?" "He has maps all over the house." "That might be interesting," said the teacher, "May I see some of them?" Mrs. Johnson took the teacher to the recreation room, a very large room whose walls were virtually covered with maps. This was during World War II and here were maps of all the major theatres of action, and on the maps, colored pins and strings showing the disposition of forces all over the world.

Shortly afterward, this teacher was asked to make a speech at a nearby city to an education group, who wanted to know what might be done with a junior high speech class. She decided that she might take with her six of her junior high school pupils to demonstrate certain speech activities. She asked Donald Johnson to bring some of his maps and come with her. He said, "I'll come, but I won't talk." "All right," she said, "that will be perfectly all right, you do just as you want to." Gasoline was rationed during World War II; so Mrs. Johnson, who had a large automobile, took all of them in her car. At the meeting, the speech teacher made some introductory remarks and then went to the back of the room while each child demonstrated something. In the course of events she asked Donald to bring up his maps. She said to him, in an off-hand way, "How many maps did you bring with you?" "I brought four." "Why did you select these particular ones?" He told why. "How did you get started on doing these maps?" and he said a few words about that. "What do these maps show?" This topic was up his alley and he talked for several minutes, until he had actually made a speech. When he had finished with his talking, the audience broke spontaneously into applause. The teacher looked around for Mrs. Johnson. She wasn't there. She found Mrs. Johnson in the ladies' rest room, sobbing. "This is the first time in my

boy's life that anybody has ever given him any praise. This is the first time he has succeeded. This is the first time that anybody has said anything good or done anything good for him."

Donald had made a speech. Henceforth, in some measure, small or large, he would be a different boy.

4. The ideal teacher of speech elicits originality and creativity from pupils. The teacher of public speaking has working for him by the nature of events, a powerful force that will help make his teaching a success. That force is the motive on the part of the student to speak, the tremendous desire to be heard. The student in the public speaking class has the opportunity to say something that may become vivid—so vivid that it becomes a part of the lives of his fellow-students. When he gets up to speak, he shoulders a responsibility. He is in a sense, an educator in microcosm.

This urge to deal with subjects that are meaningful must not be blunted by the teacher. On the contrary, the teacher must continually encourage it, prod it, and elicit it. He must urge his students to achieve the utmost in perception, and the utmost in artistry. He must see to it that students deal with the significant or else that they find what is significant in what might on the surface appear to be trivial. In this sense, then, there is no trivial subject; there are only trivial people and trivial ways of handling things. But it won't do to allow the student to tell about his trip down the Mississippi River, or his most embarrassing moment, or how to put up pin-curls, unless the teacher can be assured that the student knows how to elicit from these subjects something that becomes significant. Not necessarily world-shaking, but significant in the sense that there is a principle involved or a moral that is larger

than the simple recital of a set of routine sentences.

It is originality, then, for which we strive. Too often, these days, emphasis on originality takes a back seat to learning the technique of blackening a space on a true-false answer sheet which will be graded by an IBM machine. It may be necessary for the teacher to coax out of his students a subject that is important, by which I mean, a subject that is important to the student, that has some emotional content, that contains a principle or generalization that says something revealing about an event, or idea, or human conduct, and for this reason contains a germ of wisdom.

5. The ideal teacher of speech encourages straight thinking, precise expression, and emotional maturity in pupils.

The teacher of speech has not only the general job of the teacher to do, but also the specialized job in speech. The general job of all teachers is to educate a child. It is the baker who feeds him, the doctor who heals him, the tailor who clothes him, the architect who houses him. All teachers collaborate in trying to educate pupils who will have precision of thought, precision of expression, and maturity of emotions. The teacher of speech has a special and peculiar job to do within the framework of each of these three aims. He is much concerned with thought and with precision of thought. He asks students to think, to understand something which they will read orally, or which they will enact on a stage, or which they will use as a central conception for a speech. The speech teacher is quite apt to require the pupil to compose an outline. Outlining is a harsh discipline, but no better aid to thought, and for precision of thought, was ever devised. The speech teacher is intimately concerned with the

development of precision of expression. The hardest job that all teachers have, and this is true of the teacher of speech, is that of teaching pupils skill in the handling of their language. The speech teacher works at it day after day. It is less clear to us how any teacher, including the teacher of speech, is able to develop maturity of emotions in pupils. But there are two ways in which the speech teacher helps. One of these is by developing in the student a sense of psychological courage. He is led to examine a social or political problem; he is led to take a point of view on this problem, a point of view which is presumably compatible with his general philosophy; and he is led to defend that point of view as well as to express it. This process from inception to completion involves a kind of courage which is different from the physical courage that might be shown on the football field, and vital to anyone who would mature in his emotional conduct. In another way, the speech teacher can contribute: he can develop in the student a sense of the significance of things. For maturity means that one has a proper understanding of what is important and of what is trivial and is willing to sacrifice for the important and to pass by the trivial.

6. The ideal teacher of speech has vitality. Vitality is action. Vitality is inherent in the teacher's way of thinking, his habitual modes of tackling problems, the very choice of problems which he selects to tackle, the friendships he has, the repose, determination, and success with which he can meet crises. It means that one has to be more than a teacher in order to be a teacher, and that the more he knows about everything that goes on in life, the more ingenious, the more fertile, the more imaginative—in short, the more vital will be his teaching.

The most devitalizing influence at work on the teacher is overwork. Teachers of speech, because of their field and because of their personalities, are magnets for extra-curricular work. It is not unusual for the teacher of speech in a high school to have a full schedule of classes in the daytime, then to return at night for rehearsal of a play; or to teach all day, work with the debate group in the evening, and then travel to a tournament on Saturday. If School Board members wish to have a debate team, they should pay to have a debate team; if they wish to have a schedule of dramatic activities, they should pay for that schedule of activities. This means that they should lighten the class load of the teacher if they are going to make extra-curricular activities a part of the work. A teacher's time is like a rack of pool balls. Once the rack is filled with 15 balls you can't put in any more, you must first take one out.

It is quite easy to be a good teacher of speech at 25 years of age. At that time in one's life, the teacher has a newly minted bachelor's degree or even a master's degree. He has been to school for a long time; he knows a great deal about a lot of subjects. His knowledge is new and vital; he is full of it; it is spilling over. He has had from one to three years of experience. At this age his health is good, his body is powerful. With a full mind and a full body and full enthusiasm there is no problem in being able to interest lively, inquisitive, daring, driving youngsters. But the mind and the body deteriorate. A little of the knowledge slips away every day. A little bit of energy is drained off. It is hard to be a good teacher at the age of 45 if one has not taken care to keep his mind full and his body well functioning. An overworked teacher is one who by definition is giving out more than he is taking in. He is expending

his capital funds, not the interest that the funds might earn for him. At 45, if he has not replenished his accounts he is an intellectual bankrupt. The only possible way that this can be avoided is by carrying on between the ages of 25 and 45 with scholarly activity and with community and social activity. An average of 8 hours a day specifically spent on school work is enough. I am not suggesting that the teacher should not work hard. I am suggesting only that he should not work all the time at one single thing, but rather should engage in a variety of professional and community activities, all of which are conducive to making him a better teacher.

7. The ideal speech teacher regards himself as a member of a profession. Teachers in the public schools have not generally been faithful professional members of their chosen fields. Many of them are women who stay in teaching for a very limited number of years, usually until they are married, or if after that, until they have children. As a consequence of the enormous turnover in the teaching ranks, the beginning salaries of teachers are pegged high enough to attract able people from competing opportunities in industry and business. But since they do not stay in the profession, there is a correlative tendency to keep the top salaries quite low. As a consequence of the low ceiling on salaries it is difficult to attract able men to the public school ranks. We can become a true profession in teaching only when the top salaries are far in excess of what they are now—doubled let us say—and when merit as well as longevity determines the teacher's progress in the upper salary ranges.

Even though a woman were to stay in the profession only for a few years, she still should conduct herself as if she were truly a professional who has em-

barked on a life's career. The speech teacher should be a member of the Speech Association of America, or the Educational Theater Association, or the American Speech and Hearing Association. These associations were formed by courageous and persistent men and women who have bequeathed honor and dignity to us. A good professional member will subscribe to the journals in his chosen field, to the *Quarterly Journal of Speech*, or to the *Speech Teacher*, or to the *Educational Theater Journal*, or to the regional journals.

As a functioning member of his profession, the teacher should work to establish the curriculum in his school, to gain conditions of freedom and dignity for speech as well as for teaching

as a whole. The teacher should contribute to his profession over and beyond being a good teacher in his own classroom. He should try to make an intellectual contribution to speech through research or through writing and publication of some sort. He should take speech, in a sense, to his community, to his state, or to the nation. He should, in effect, lead both speech and teaching in general to new glories.

V.

After Plato had sketched out his ideal rhetoric, someone said in effect, "This is a splendid ideal, Plato, but it is impossible to realize." Naturally, Plato refused to answer, thus establishing a tradition in handling querulous comments that I find comforting.

GILES WILKESON GRAY*

Gordon E. Peterson

THE subject of this composition was born in Shelbyville, Indiana, on December 11, 1889. According to his own record in *The Speech Teacher* (September, 1953) it was the time when the first pioneering efforts were being made in this country toward the development of graduate training in the field of speech. Just three years before, in 1886, the Emerson College of Oratory was incorporated, and by 1893 the College had established a course leading to the M.A. degree. Dr. Gray found that as early as 1893 a graduate degree was awarded to a student of elocution at The University of Michigan, after she had "conducted a series of spirometric experiments comparing the abdominal and the costal types of breathing." James Rush, whose theories and research have been brought to our attention primarily through the writings of Dr. Gray, had already had his say about speech production. But it was during this period that E. W. Scripture at Yale University was busily engaged in conducting and reporting his studies in experimental phonetics. Seashore, who worked with Scripture, a little later established a program in the experimental study of speech and music at the State University of Iowa, where Dr. Gray as a graduate student and later as a member of the faculty conducted some of his experimental work.

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*This paper is based on an address given at Louisiana State University in honor of Dr. Gray on March 18, 1960, the year of his retirement from the University.

Dr. Gray received his A.B. degree from DePauw University in 1914, his M.A. degree from the University of Wisconsin in 1923, and his Ph.D. degree from the State University of Iowa in 1926. During the period of his graduate work, Dr. Gray taught at the University of Illinois, the University of Wisconsin, and the State University of Iowa.

Dr. Gray has always had an intense interest in the problems of speech education. In 1923 his first major publication in the *Quarterly Journal of Speech* was entitled: "How Much Are We Dependent Upon the Ancients Greeks and Romans?" The breadth of his interest in speech training was demonstrated by his article the following year in the same journal on "Behavioristic Aspects of Speech Defects."

There followed a period when Dr. Gray concentrated on basic problems in speech and voice training, both through a theoretical and an empirical approach. He was particularly challenged by the many pronouncements and writings about the effects of respiration upon speech, and he conducted and supervised a series of experiments in order to better understand the relation of respiratory actions to voice quality and general speech control.

As in any area of speech which Dr. Gray has investigated, he studied the subject thoroughly, including the anatomical, physiological, and physical aspects of the respiratory process.

Those who have known Dr. Gray only in recent years may not know how thoroughly at home he is in the laboratory. He is both ingenious in the design

of equipment and dexterous in its construction. Dr. Gray would be the first to tell us that he did not find answers to many of the questions which he asked, but he did demonstrate that many of the assumptions which had been made in the past about the relation of respiration to speech control were far too simple. The research on respiratory processes in speech by Dr. Gray aided greatly in defining basic problems in speech production. There has been a great deal of advance in instrumentation which can be applied to the study of respiration since Dr. Gray's experiments, but we still do not have the answers to some of the important questions which were first defined by him.

By 1932 Dr. Gray had already achieved the rank of Associate Professor at the State University of Iowa. It was in that year that C. M. Wise interested him in coming to Louisiana State University to develop a program in experimental phonetics in the Department of Speech. This was not Dr. Gray's first academic journey to the South, however, as he had previously taught during the summer of 1929 at the University of Georgia. At Louisiana State University Dr. Gray was soon recognized for his research and scholarship and he was advanced to a full professorship. He has served as Guest Lecturer and during various summers as Visiting Professor at a number of universities throughout the United States. Since 1932, however, Dr. Gray's primary affiliation has been with the Department of Speech at Louisiana State University.

It seems that to a considerable extent Dr. Gray's interests in the experimental study of speech production were motivated by his interests in the basic problems of speech education. In later years he has become increasingly concerned with the general principles and values

and the history of speech education. The enduring breadth of his interest in the field is known to all who are familiar with the literature in the field of speech. Dr. Gray's tireless scholarship is represented by his ability to analyze and work as a serious student. His interest in the teaching and research of others is indicated by over twenty book reviews which he has published. His continued alertness to basic issues and new approaches is illustrated by his recent review of Skinner's work on *Verbal Behavior*. Altogether Dr. Gray has published over thirty-five major articles, covering a wide range of topics and basic issues.

Those who know Dr. Gray well have often been both charmed and impressed by his abilities of vivid oral expression. It is, I believe, unusual that he should also have the power of lucid, clear, and direct exposition on the printed page. As those who have read his works know, Dr. Gray's writings have all of these qualities.

In addition to his other publications Dr. Gray has found it possible to edit a monograph on *Studies in Experimental Phonetics*, to co-author a text with Dr. Braden on public speaking, to prepare an index for the *Quarterly Journal of Speech*, and to see *The Bases of Speech*, a classic in the field, through two revisions.

Dr. Gray has, of course, been most active professionally in speech organizations. He is a member of the Louisiana Speech Association, the Southern Speech Association, the Speech Association of America, the Acoustical Society of America, the American Association of University Professors, and Sigma Xi. He has served as President of the Southern Speech Association. He has held many important committee appointments in the Speech Association of America, has served on the Executive Council of the

Association, and is a regular contributor at national conventions. For three years he edited the *Quarterly Journal of Speech*.

But these facts hardly express the influence which Dr. Gray has had upon the field of speech in the United States, nor the very high esteem with which he is regarded. He has taught successfully in many different areas of speech, and has an unusual breadth of information and understanding in the field. When we consider how tremendously the field of speech has changed throughout the course of Dr. Gray's professional career, it is obvious that he has continually been alert to new concepts and important developments.

Altogether, this is the work of a thoughtful, inspired and busy man. Dr. Gray has long recognized that teaching, scholarship, and research together form the gateway to knowledge; and while knowledge can never be fixed or prescribed in extent, both man's knowledge and his skill in human communication are far inadequate to his needs. Dr. Gray has not only made important contributions to our knowledge in the

field of speech, but he has inspired many others toward a similar goal.

All of us who have studied or worked with Dr. Gray are indebted to him. He is an exceptional teacher, and his wisdom and intellectual integrity have influenced many. He not only has a keen, analytical mind, but he is also a considerate and inspiring person. He values intellectual competence, but he also recognizes personal values and personal needs in his relationships with others.

While Dr. Gray has now reached the normal age for retirement, he is certainly not ready to retire from his scholarly and academic interests in the field of speech. I am sure that Dr. Gray's contributions to the understanding of the nature of speech are not terminating. In fact, at this very time he has both articles and chapters for a textbook ready for the printer. But the contributions which he has already made will long be remembered and appreciated, both because of their importance to the field and because of the innumerable fine qualities of the man himself.

IMPLEMENTING THE PHILOSOPHY OF PARLIAMENTARY PRACTICE

Giles Wilkeson Gray

ALMOST twenty years ago I published a paper setting forth what I believed then to constitute the fundamental postulates in a philosophy which should underlie the parliamentary form of government.¹ If I were to attempt again to formulate such a statement, I doubt if I could do better than to repeat what I said then; for as I look back over that paper and discuss it with my students and others, I find myself today in complete agreement with what was presented at that time. What I propose to do in this paper is to suggest a few of the proceedings that may enable us to implement that philosophy, and to make it work at times, perhaps, a little more smoothly and efficiently.

My first point in this discussion of implementing the philosophy of parliamentary practice is that the principles themselves and the procedures by which they are put to work are not the same. It is one thing to formulate a philosophy of parliamentary "law" as it is of anything else; it is a somewhat different thing to establish a set of more or less formal proceedings by which that philosophy is implemented.² Fail-

ure to make the distinction in this or any other area of thought and activity is to lay ourselves open to the danger of placing an undue emphasis on the details, the mechanics, of implementation. What we should be emphasizing is the body of postulates which the procedures themselves were originally intended to implement. Some years ago a doctoral dissertation was accepted at Princeton University, in which the writer came to the conclusion that, contrary to common belief, words do not always crystallize ideas; they sometimes contribute to their destruction.³ It is not impossible that an over-zealous insistence on the technicalities of parliamentary procedure may contribute to the destruction of parliamentary principles. That insistence, we are well informed, is at the bottom of much of the techniques of infiltration employed so effectively by the Communists, and used by them to destroy the very thing that they insist upon so vehemently *for themselves*. An adherence to those principles is indispensable for the maintenance of any semblance of a democratic society; but I refuse to become an addict to a system of inflexible procedures. Too often the mechanics may become so all-important that they over-

there is that a grocer should have legal training or that a school superintendent must be a lawyer. Luther Cushing was a lawyer, and he wrote probably the worst manual in the subject that has yet been written.

³ Bert David Schwartz, "Certain Relations Between Verbalization and Concept Formation: The Destruction of Ideas by Words" (Ph.D. Dissertation, Princeton University, 1948. *Microfilm Abstracts*, 15), p. 354.

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¹ "A Philosophy of Parliamentary Law," *QJS*, XXVII (1941), 437-441.

² At this point I should like to suggest that the term "law" in this connection is out of place. The "rules" of procedure adopted by various groups to guide them in their deliberations and in their choice of action have no force outside those respective groups, until they involve commitments with others who are not members. There is no reason why a lawyer should have to draw up a set of such rules as

shadow any attempt to appreciate what parliamentary practice is all about in the first place.

Many years ago the late Professor Winans published a little article in the old *Public Speaking Review*, in which he emphasized the theme, "We need to get together!" He was a great believer in the value of professional gatherings, and for many years was a consistent attendant upon the meetings of the Eastern Public Speaking Conference and of our own Association. But he also in time developed an attitude toward conventions that was expressed in the well-known saying of his, that he could take his conventions or leave them alone. I have myself arrived at such a state, after more than fifty years of interest in and teaching of parliamentary procedure, that I can take *it* or leave it alone. I used to squirm when the Executive Council of our Association would entertain and pass a motion to "receive" a committee report, after it had already been listened to. But such a motion does no harm, and while it may be entirely superfluous, it apparently satisfies someone's concept of parliamentary propriety. I've often wondered what would happen to a committee report which, having already been listened to, was rejected on a motion to "receive" it. Sometimes, I feel quite sure, it is better to let such things go on, to permit such meaningless procedures, when they do not interfere with the group's doing what it wants to do, and when they do not prevent each member from expressing his opinion freely, and so long as the members can see from the record just what they actually did do. At the same time, we can still retain our firm belief in the values of a genuine philosophy of parliamentary government.

We must never lose sight of the fact that the procedures are no more than

an implementation of the philosophy; they have no reason for being other than to provide that the basic postulates of a democratic order may be put into action. We need, further, to recognize that these postulates can sometimes be made even more effective when we bypass, at least partially, the procedures. Wasn't it Beecher who once said that whenever the rules of grammar got in the way of an idea, it was grammar that went out the window? What I am saying, in effect, is that parliamentary procedure is good, it is often indispensable, when it is subordinated to the achievement of the group's intention. When it is used for its own sake, at the expense of carrying out the group will, then it can be very pernicious indeed.

What I have said is not intended to imply that the rules of parliamentary practice, as they have been developed through the centuries, are, like Beecher's rules of grammar, to be thrown out the window on the least pretext. Discarding those linguistic conventions was not standard practice, even with Beecher. He could and usually did make effective use of that same grammar, just as do the linguists today in advocating its abandonment. But now and then someone, who has suddenly discovered that the technicalities presented in the standard texts on parliamentary procedure do not fit the needs of his particular group, is ready to cast aside the whole body of procedure *and* principle, with the cry of "Move over, Mr. Robert!" What they would really like to do is not to throw Mr. Robert off the bench, but to kick him completely out of the park.

Let me here comment briefly on Mr. Robert, and on the likelihood of his being pushed entirely off the parliamentary bench, or even of being forced to "move over" very far. Robert's *Rules of Order* has been on the scene for almost eighty-five years, since it was first

published in 1876. It largely superseded the *Manual* of Luther S. Cushing, which had appeared in 1844. Since its appearance, Robert's text has been the authority for the vast majority of the organizations in this country which operate according to parliamentary principles—and, unfortunately, some that do not. It has undergone various revisions, the latest being in 1951. Also, since its appearance innumerable attempts have been made to write a text—or to rewrite Robert's—which would have the effect of making "Mr." Robert "move over," if not to make his final exit.

There is no doubt that in many places the language of the *Rules of Order* could be improved upon, even in the revised edition. The treatment of much of his material is often a little difficult to grasp quickly and easily; he is not much given to brevity or terseness. But when it comes to revising the procedures themselves, that is quite another matter. I have gone over quite a few texts in recent years, comparing their contents with one another, and with the *Rules of Order, Revised*, and I have yet to find one that does not parallel Robert in at least ninety-five percent of its material. One could almost suspect that they take their rules directly from Robert; let us say rather that they all get their material from the same source. Even Paul Mason's *Manual of Legislative Procedure*⁴ differs in only a very few minor details from Robert's *Rules of Order, Revised*, and his text was written from a quite different point of view from that of the older book.

But whatever authority we may use as our guide in parliamentary procedure,—and they are all so much alike basically that it makes little difference which one we do use—let us not be

⁴ Paul Mason, *Manual of Legislative Procedure* (New York, 1953).

misled into thinking that when we have mastered all the technicalities of such procedure we have also assimilated the philosophy on which that procedure is based and which it is designed to implement. Hatsell, who was clerk of the House of Commons from 1768 to 1797, comments almost with veneration on the great Mr. Onslow, who had been Speaker of that same House for thirty-three years, from 1728 to 1761.⁵ Hatsell barely touches upon the great Speaker's knowledge of the details of parliamentary procedure; but his special encomiums are reserved for Onslow's devotion to the *principles* embodied in the British Constitution. "Superadded to his great and accurate knowledge . . . of the minuter forms and proceedings of Parliament," he wrote in 1781, "the distinguished feature of Mr. Onslow's public character was, a regard and veneration for the British constitution, as it was declared and established at the Revolution." Hatsell points out with deep gratification that "in a very early period [of his own life] he was introduced and placed under the immediate patronage of so respectable a man; from whose instructions, and by whose example, he was confirmed in a sincere love and reverence for those principles of the constitution, which form the basis of this Free Government."⁶

Both the philosophy and the implementation are necessary. "Take away this philosophy and not even the mechanical rules can long remain. Without the rules, on the other hand, the philosophy itself has no hope of emerging into group action."⁷

My second main point in this discussion of implementing the philosophy

⁵ Arthur Irwin Dasent, *The Speakers of the House of Commons* (London, 1911), pp. 394-396.

⁶ John Hatsell, *Precedents of Proceedings in the House of Commons*; . . . Second Edition (London, 1785) J. Dodsley, Vol. II, pp. x-xi.

⁷ "A Philosophy of Parliamentary Law," p. 439.

of parliamentary procedure is that the technicalities of parliamentary practice are not necessarily applicable to every type of group or to every type of situation. People assemble under many conditions and for many purposes, with diverse expectations and a great variety of mental "sets." Sometimes they meet to analyze their problems, or to explore the different possible solutions to those problems; they may meet simply to discuss current affairs, and often to present an organized and coordinated discussion of the divergent points of view toward those problems or affairs. Parliamentary rules were not established for discussion groups, or for recreation groups, or for many other kinds of groups—although parliamentary *principles* may be just as applicable, despite what has been said in the immediately preceding paragraph. When Jefferson, Cushing, Burleigh, Robert, or any others of the early writers who attempted to formalize those proceedings, wrote their several manuals, Mary Parker Follett and the "group principle" were still in the future. Group discussion is a fairly recent form of organized group interaction; it does not include the activities of the eighteenth century English coffee house, or the monologues of the *Autocrat of the Breakfast Table*. I doubt if either parliamentary procedure or philosophy had much of a place in such institutions.

Parliamentary practice was developed by and for the use of deliberative groups—legislative bodies such as the Anglo-Saxon Witenagemot, later, for the British Parliament, and still later later, for the American Congress. It was developed as a practical and effective means toward action, primarily by legally constituted bodies charged with the authority to make the laws for the community, state, or nation. Hatsell traces back to the reign of Edward I in the

thirteenth century the precedents established by the Parliament; and Jefferson's *Manual* was written for the United States Senate, where traces of it may still be found in the manual of *Senate Procedure*.

What the nineteenth century and later writers have done has been to adapt the procedures developed by those legislative bodies so they could be made useful in a further application, other than legislation, of the basic principles of a democratic society; for these principles, it was found, could be made applicable, with some modification, to groups working in many different fields of activity. But it should be quite obvious that in the course of time some kinds of groups would be established for which the technicalities of legislative procedure would not be applicable at all, or for which even greater modification would be needed. Those who urge Mr. Robert to "move over" have simply been trying to fit those technicalities into situations for which they were quite unadaptable; and having found themselves unable to work under formal legislative procedures, when their objectives have been far from legislative, they have called for a discard of the whole structure of parliamentary practice, if not of parliamentary principle itself. One might as well discard the whole corpus of parliamentary practice in the Senate manual just mentioned because one can't make it work in every particular in their own clubs and societies.

Such a point of view ignores the simple fact that no group is under any compulsion to adopt Robert's or Cushing's or Sturgis' or any other rules of procedure, since every independent group has the authority in its own right to formulate and apply to their own use any set of rules it wants to, so long as those rules do not conflict

with a higher authority, and so long as they are voluntarily adopted by the group itself and are not forced upon it by some individual or some inside clique for its own aggrandizement. With respect to their use of such rules, and to the commonly accepted procedures, we can only say with Bruce Bairnsfather's Ole Bill, "If yer knows of a better 'ole, go to it."

Not long ago I was called upon to serve as parliamentarian for the annual Convention of the State Association of School Boards. With perhaps five hundred in attendance, it was necessary to adhere quite closely to the procedures as described by their chosen authority, which happened to be Robert's *Rules of Order, Revised*. By following those rules the association was able to get done the things they had set out to do with a maximum of efficiency and a minimum of friction. But the following week the President of the School Board of our local Parish (County) came into my office for a conference. He recognized the importance of specific, well-defined procedures for such a large body as the State Association; but since the local Board is made up of a fairly small group, he wanted to know if it was necessary for them to be so rigidly circumscribed. I assured him that it was not, that oftentimes in small groups business could be expedited by short-cutting the procedures, so long as they maintained a genuine regard for basic principles.

Cushing himself presented his *Manual for Deliberative Assemblies* of every description, but more especially for those which are not legislative in their character.⁹ Some years later Robert pointed out that "A work on parliamentary law is needed, based, in its general principles, upon the rules and practice

of Congress, but adapted, in its details, to the use of ordinary societies."¹⁰ On another page he mentions "The vast number of societies, political, literary, scientific, benevolent and religious, formed all over the land, [which] though not legislative, are deliberative in character, and must have some system of conducting business, and some rules to govern their proceedings. . . ."¹⁰ Any authority in parliamentary procedure adopted by a society should be applicable "in all cases not covered by its own special rules." It is evident, therefore, that Robert was fully aware of the principle that all of these various kinds of society could set up their own rules for their guidance.

What I am saying here is that while for all societies, whether deliberative or legislative, scientific, professional, or social, whether established by law or by voluntary association, recognition of and adherence to democratic principles is indispensable, on the other hand there are some types of group for which an attempt to adhere to a formal set of technical rules would actually be stultifying. A group, for example, or a club organized for the purpose of indulging in the pastime of square dancing would fall into this classification. The Parliamentary Law Interest Group of the Speech Association of America presents another interesting example. It is doubtful if its legislative functions will constitute its principal activity; it has other and more important things it can be doing. The more its functioning is circumscribed with parliamentary technicalities and minutiae, the less efficient will be that functioning, and the less likely any worthwhile objectives are going to be achieved. I cannot conceive any reasonable part of those objectives to be a

⁹ "Advertisement" of the 1845 printing of the 1844 edition, p. 3.

¹⁰ "Preface" of the 1890 edition, p. 11.

¹⁰ *Ibid.*, pp. 13 f.

demonstration of parliamentary virtuosity. If the concept of a philosophy of parliamentary procedure is successfully promulgated, a far more significant objective will have been achieved. And so long as that philosophy can be preserved and maintained, we do not need to worry greatly about the particular text we use in putting it into action.

My third point is that so far as possible we should minimize the mechanics of parliamentary procedure. By so doing we can usually, if not always, give the principles a better chance to function. Wasn't it Jefferson who has been quoted as saying that that government is best that governs least? I have not located the quotation, but Emerson in his *Politics* certainly did say, "The less government we have the better—the fewer laws, and the less confided power." Laws and rules we must have, and regulatory provisions for the restraint of those who cannot restrain themselves. In any society there must be order or chaos. But "Nothing is so galling to a people," said Macaulay, "as a paternal or, in other words, a meddling government, a government which tells them what to read and say and eat and drink and wear."

I try to tell my students in parliamentary procedure to minimize the mechanics; use only enough rules to enable you to do what you set out to do, in an orderly manner, while seeing to it that parliamentary or democratic principles are carefully maintained. A small chart will take care of most parliamentary needs. Of course, when emergencies do arise, as they often do, it is well to know how to handle them. In an important assembly last Fall for which I was serving as parliamentarian, it was formally proposed to take a roll-call vote—which the assembly had been doing with some regularity, thereby consuming unnecessarily a great deal of time—but this time

it was on the Previous Question. The Chairman cut through the whole procedure by inquiring of the assembly whether there were any objection to adopting the Previous Question. There being none, he proceeded to close debate and take the vote on the original resolution. Once in a while, however, when someone inquires how to get around a very definite and unequivocal provision in a constitution, I have to reply that the only way I know is to change the constitution.

Long and involved Constitutions and sets of By-Laws represent another unnecessary maximization of rules and regulations. Legislative systems are set up when in fact legislation is often one of the least important functions of the organizations. A multiplicity of committees are provided for, without clearly defined functions, or even with synthetic functions which have little or no bearing on the essential objectives of the group. I have witnessed the demise of organizations from a surfeit of business, conducted along formal parliamentary lines, when all the business the group had to transact could just as well, and more efficiently, been carried out by the officers, consisting of a "president" and secretary-treasurer, and more time would have been left for the real purpose of the club, which was entirely recreational. We can have too much government, too many rules, so that if we are not careful, we shall find that those rules, or that government, prevent our doing what the group was originally organized for.

My final point is that for most of our groups we need flexibility in the application of parliamentary principles. Even in those groups which operate under some modified or minimized parliamentary system, we shall need to retain a degree of flexibility which will enable us to function freely when the rigid

conditions prescribed by strict parliamentary law cannot be met, and when the principles of a democratic society are not violated.

Let us assume a situation which, in point of fact, is not too far-fetched to be credible; in fact, it might happen on any campus. A faculty of a state school having been legally constituted, is charged with the responsibility for performing certain legislative acts, such as approving formally all candidates for degrees from that college. Furthermore, the state law requires that a forum shall consist of a majority of the members of that faculty. However, no provision has been made for a call of the house, or for otherwise compelling attendance at the meetings. Members, under such conditions, come when they want to, or when there is advance word of a good scrap in the offing. The result is usually that a majority rarely attend; hence there is rarely a quorum present.

Now what is to be done under such a condition? The action to be taken is necessary to the functioning of a larger organization—the college or university as a whole—of which this particular faculty is a part. Attendance cannot be compelled, yet action must be taken. In other words, an action which is required by law must be taken illegally, if at all, under the conditions of organization and the provisions under which it was set up. Until the faculty is given the authority to compel attendance, there would seem to be little expectation of any recourse but to continue to act even in the absence of a quorum. Should the question of a quorum be raised, it would mean that the action cannot be taken at all, or if taken, it would be subject to a legal challenge.

Two texts that I have examined recognize the possibility even that any action, except to set a time for the next

meeting and to adjourn, can be taken in the absence of a quorum. Neither of these has come to my attention as being in widespread use in ordinary societies or organizations. Demeter¹¹ points out that "A quorumless meeting may *commence* business and *continue* if no one *openly* questions the *presence* of a quorum; it is *assumed* present until someone *openly doubts* it." Elsewhere Demeter says, "A quorum is always *assumed* to be present once a meeting has *commenced*, unless the absence of a quorum is *openly* (publicly) challenged or questioned. Therefore, business that has been transacted in the *unascertained* absence of a quorum is legal, unless challenged *before* other business has intervened."¹²

Mason in his *Manual of Legislative Procedure* says, "When an action has been completed, it is too late to raise a point of order that no quorum was present when the action was taken, but when an action requiring a quorum is taken after the absence of a quorum has been ascertained, the action is null and void."¹³

Under the circumstances, is it a violation of parliamentary principle to continue to vote the required action even though the action taken does not agree with the standard rules of procedure as they are stated in most texts on parliamentary practice? Such a situation demands that the organization function in the only way it can if some very serious injustices to a considerable number of people are to be avoided. It would be one example of the need for flexibility in the application of parliamentary principles.

Many if not most texts on parliamentary procedure make allowance for a

¹¹ *Manual of Parliamentary Law and Procedure* (Boston, 1953), 134. *Italics are in the original.*

¹² *Ibid.*, p. 135.

¹³ Mason, p. 345.

considerable amount of such flexibility, and many more deviations from the strict letter of the law are common. Too many people just don't read far enough to find them. Some years ago I was invited to serve as parliamentarian for the Convention of the State Nurses' Association. At the first meeting I was introduced and asked to make a few comments. I had already been warned that there was one member who was a stickler for the rigid application of the rules of order, and would stand for no nonsense. But I spoke briefly, suggesting, among other things, that business might often be expedited by certain informal procedures, such as "general consent," and perhaps a few other short-cuts that I don't recall right now. As soon as I sat down, over at the right a dowager-like woman with a granite countenance arose and in challenging tones that could be heard out in the hall, said, "Madame President, according to our Constitution we are governed in our proceedings by Robert's *Rules of Order*. Now I should like to ask the gentleman where has Robert made any provision for such informal action as he has suggested." Dead silence for a moment.

"Madame President," I replied, "if the lady will look on page 198 of Robert's *Rules of Order* she will find there specific provision for that sort of procedure." I took the book, opened at page 198, to the inquiring member and showed her the paragraph on "General Consent." The three-day convention was very peaceful. She just hadn't read far enough.

Now let me summarize the points as I have raised them in this discussion of implementing the philosophy of parliamentary law.

First, there is a significance between the philosophy of parliamentary law and the procedures by which that philosophy is implemented. We must in

our teaching and practice be constantly aware of that difference.

Second, since parliamentary procedure is essentially a legislative procedure, it seems obvious that not every group will function most freely under all the technicalities presented in our current texts on the subject, and which are necessary under more formal societies. At the same time, there is every reason for adhering to the basic principles of a democratic order.

Third, many if not most of the groups in whose activities we are most likely to participate will function most freely and effectively if the mechanics of government are minimized as far as possible.

Fourth, a minimization of the mechanics of government will permit our groups to function with greater flexibility, taking care of contingencies as they arise. We might even, when necessary, and *only* when necessary, try just letting some of the rules hang out the window for a few minutes—without letting them go entirely—while we transact the particular business we are engaged in at the moment. But we have to be sure we hold onto the strings!

Those of you who have read *A Houseful of Love* will undoubtedly have been interested in the attempts at parliamentary procedure—the carrying out of the so-called "democratic process"—as interpreted by the two rival social leaders in Council Bluffs, and the frustration of the young Armenian visitor. Perhaps those who are able to "take their parliamentary law or leave it alone" may even see quite a bit of humor in the episode; but they may also appreciate the situation in which, "whenever Mrs. Portlemain insisted that an issue be voted upon, and the discussion became deadlocked, the square lady could be counted upon to inject a note of compromise." And some of us can even agree

with the young Armenian, "that the democratic process would be a gruesome thing indeed without someone like the square lady to pull it together now and again."

I believe that we teachers of parliamentary procedure, and the Interest Group within the Speech Association which has the subject as its basic consideration, have a great opportunity to promulgate a genuine philosophy of parliamentary law, if it will place the

major emphasis there where it belongs rather than on the mechanics by which that philosophy is implemented. We cannot afford to contribute to the making of the democratic process "a gruesome thing indeed." But at the same time, we'd better *know* those procedures pretty thoroughly, and *teach* them as well as we can, for situations do arise requiring a definite and rigid application of the rules of parliamentary proceeding.

SPEECH EDUCATION IN SCANDINAVIA

Mildred E. Berry

IT is September as I write, and teachers, filled with renewed purpose and imagination make resolve for the long future. This is the year when they *will* write articles, books, attend professional meetings, and, of course, apply for a foreign fellowship or lectureship. It is the last purpose which throws a spate of letters in my basket. "I want to teach speech in a Norwegian high school," or "Where in Denmark could I get a job teaching speech correction?" The most recent statement of purpose in an application for a Fulbright research grant brought more than momentary pause: "It is my plan to spend the year gathering material for a book on speech education." If my observation and investigation during two Fulbright years in Scandinavia are accurate, the book would consist of a single sentence: "They don't teach Speech in Scandinavia."

Now I do not mean to imply that boys and girls in high schools do not make speeches, engage in debate or discussion, act in plays or interpret literature orally. They do, in student directed activities without sponsorship or guidance by the teaching staff. In the large high schools, both in Denmark and Norway, the student council is a very important part of school life. The leaders must conduct meetings, engage in open forums, and make formal speeches. But no teacher of Speech is an advisor; no teacher offers criticism of content or form of speaking. I ob-

served that Gymnasium students also were allied with community campaigns in which they exercised powers of persuasion. In a campaign for funds for cerebral palsy during the Easter holiday, they were on street corners and on station platforms distributing information, explaining the program, and making collections. Certainly these students were learning valuable lessons in speech, but they were their own teachers. The ancient art of rhetoric, if it is recognized at all, is associated with the professional institute of the theatre, or with private instruction.

Neither the *real skole* (terminal school for students not candidates for *Studenten Examen*) nor the Gymnasium offers any course remotely resembling our courses in speech, dramatics or oral interpretation, and there is little likelihood of their inclusion in the curriculum of the future. Why? Tradition, of course, is a powerful deterrent to reform, but the greater deterrent, I suspect, is the crowded curriculum. The Gymnasium student already is overburdened with courses which he must master if he is to pass the student examination (administered by the State) which admits him to the University. Eric was a Norwegian high school student, a stutterer, and at the insistence of his parents, came to me in the Speech Clinic at the University of Oslo Medical School. There was no time, however, for consideration of Eric's speech problem because he promptly transformed me into a theme reader (and perhaps the instructor enjoyed the opportunity to teach English grammar.) At any rate,

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I was indentured, and the battle of the pronouns began! Eric's spirits, if not his speech, improved. In this, his last semester in the Gymnasium, Eric was in advanced, terminal courses in German, French, English, mathematics, and Norwegian history. In the entire curriculum of the Gymnasium with its heavy concentration in foreign languages and literature, there simply was no time for the arts of expression.

In view of the classical pattern of Scandinavian education, one wonders why rhetoric was omitted in the first place. In the transplant from Athens and Rome, what happened to the classical idea of the orator? Certainly the Scandinavian for centuries has needed this training. In fact, all Scandinavians rise to speak on very slight pretexts. Whenever the glass is lifted you may expect a rather formal speech from your host. No dinner, even for a small gathering in a home, is complete without two or three speeches during the meal. But so it is.

One might argue that since Scandinavian countries were monarchies for centuries the teaching of the arts of expression might have been reserved for the small group of men, the elect, who attended the universities. I found no chair of speech, oratory or dialectic in the universities of Upsala, Stockholm, Helsinki, Oslo, Bergen, Copenhagen, or Aarhus. The course of study in Arts at the University of Copenhagen or in the Humanities at the University of Aarhus is representative of all Scandinavian universities. Here are the requisites as outlined by the Minister of Education:

For the Arts Degree a major subject and a minor subject must be taken; the major subject may be Danish, English, French, German, classical philology, history, music, or religious knowledge, the minor subject may be any of these subjects (except classical philology) and in addition Russian, Latin,

geography, or gymnastics. The students may combine these subjects for the examination as they choose; the only reservation being that geography may only be chosen as minor if history is the major subject. The candidate may present himself for the final exam in both subjects in the same examination period, or he may divide the final exam into two parts, in which case he is at liberty to choose whether he will take the major or the minor months between the two exams. . . . Preparation for the final degree normally takes 5 or 6 years.

The chief purpose of the Arts Degree is to qualify the graduate for a teaching career in secondary schools and the requirements are in accordance with this aim; the requirements for *Danish* include a thorough knowledge of Old Icelandic, Old Norse, and of the history of the Danish language, Swedish, modern Norwegian, and Modern Icelandic, and the language of the Faroe Islands. The students must also have a thorough knowledge of Danish literature and its history from the earliest times down to the present day, in particular the most important periods and works. In modern languages the requirements must include ability to speak and write the language in question fluently and idiomatically, knowledge of the development and history of the language and its literature, and in addition the geography, history, and the intellectual and social life of the country in question.¹

Specifications for the other major concentrations are outlined with equal detail. In all majors, the only course which might be allied with a speech major in an American university is phonetics. I visited a class in phonetics at the University of Upsala. I examined the test and discussed the syllabus with my hostess and friend, a student in the course. Any resemblance between an American course in phonetics and the course at Upsala "was purely coincidental." It is a course in classical philology.

Perhaps the arts in Scandinavia are such an integral part of Everyman's life that practice of them is a part of his

¹ *Higher Education in Denmark* (published by the Danish Ministry of Education, Copenhagen, 1954), p. 16. Used by permission.

way of life and hence need not become a formal discipline. In Everyman's place of learning, the Folk School, all the arts of expression receive attention.

Bishop N. F. S. Grundtvig, the founder of the Folk Schools in Denmark, strove to make "the living word, the spoken word in lectures and discussions the basis of adult education." In Norway, expression in drama, music, "kunst handvaerk" (hand crafts) will be found even in the isolated little islands in the Norwegian Sea.

The National Theatre in Oslo is a kind of national shrine. In World War II, the members of the Board of the Theatre were imprisoned in Grini Concentration Camp. After that black day, not a single Nordmann stepped on the greensward surrounding the theatre or darkened its doors. As Professor Francis Bull said, "It was the only fortress in all Europe that was kept by being left." And its influence is not limited to the cities of Norway. Last year nearly 800 performances were given by three separate travelling companies of the State Theatre. Fritz von de Lippe concluded his article, "Theatre Goes to the People" with this description:

The cart of Thespis has rolled across the earth some thousands of years. In southern countries through fertile, sunny regions, the theatre playing under the open skies. Our theatre goes through a winter land where snow storms may stop the theatre bus in the mountains and the actors must work with snow shovels to get through—along the coast by speedy steamer or by small fishing vessel through raging storms. The schedule is tight, only single performances in most places. Thus the entire cast must pack suitcases every day and go on the road again, on and on.

With seven thousand five hundred performances behind us since the start in 1949, we often think of Hamlet's words of actors to Polonius: 'Let them be well used for they are the abstracts and brief chronicles of the time.' Truly our artists have been well used, and they have been met with enthusiasm by great

crowds in the 250 different places where we have given our performances.²

You will note that these road companies were recruited from the professional theatre. The State Theatre has existed for several hundred years; their actors and actresses are trained in theatre arts within the theatre, not in the university.

In radio and television today in Scandinavia, the "talent" also is drawn from the professional theatre, not from the universities. Miss Gerda Brinkman, a member of the staff of the Dramatic and Literary Department of the Danish State Radio, received a grant from the American Association of University Women to study Radio and Television at the University of California, Los Angeles, and the University of Southern California. She writes in the *Fulbright Monitor* (Denmark):

When I survey the result of two semesters of study at the Theatre Arts Department . . . at the University of California, Los Angeles, and compare it with the work in the same field at Statsradiofonien, Copenhagen, I must confess that certain limitations will necessarily hinder a European institute of this kind from profiting by American academic training in the theatre arts. First of all, Europeans are very narrow-minded or even ignorant of the American university life and its methods. In Europe, we have only a few highly theoretical departments of theatre arts. For a European to train in such fields will require the knowledge of heaps and heaps of American dramas, novels and other literature. Training in the art of producing and directing as a part of university studies will hardly win sufficient merit. The entertainment industry will most probably fetch their people from professional work just as it would be done in Hollywood and on Broadway. In America you might have studied the theory and practice of directing a radio-drama under the leadership of the most excellent teachers. In Europe, directors of radio-plays would be chosen among people of the professional theatre. That a university

² Fritz von der Lippe, "Theatre Goes to the People," *The Norseman*, No. 3 (1960), p. 19. Used by permission.

might develop adequate people in the field of theatre direction would hardly be understood.³

There is some slight evidence that teacher training in speech education one day may enter the university curriculum through the tangential fields of philology and psychology. The present leaders in speech correction in Scandinavia received their advanced degrees in philology, generally outside of Scandinavia. As a director of a national institute for speech defectives said to me, "Philology was the only field which served even remotely my interest; hence I pursued my doctorate in philology, but since that time I have read widely in psychology and physiology."

All doctoral examinations, which are oral, are open to the public. Full details of the examination are announced in the local press weeks in advance. (The results also are announced in the newspapers!) In Oslo in 1952-53 I looked in vain through *Aftenposten* for the opportunity to attend one examination that might have some bearing on my field. The subjects in philology were a 'dry run' as far as speech education was concerned.

In 1953 the Faculty of Arts (University of Copenhagen) instituted "psychologico-pedagogical instruction and exam . . . leading to the degree, candidatus psychologiae." This is not an advanced degree, but it may possibly result in the preparation of teachers in the psychology of speech—and slowly they may extend their knowledge and services to other areas of speech.

One might expect, then, that the standards of speaking in Scandinavia are low. It is difficult for an American student of speech, unskilled himself in the "foreign" tongue, to answer this question in terms of conversational speech

of university students. In public speech, certainly, there are men and women who have attained eminence. How did they receive their training?

Undoubtedly there are many ways, but the one which I observed first hand was the opportunities through the Student Association, the administrative body of which was called The Student's Representative Council in Denmark (Studenterrødet). This Council assumes many responsibilities for the direction of student life and policies which in our country are the prerogatives of deans and counsellors. For example, the Council issues the handbook for students, administers bureaux of information and orientation (especially for freshmen), conducts a housing bureau, stages national and international conferences on many subjects, and, most importantly, is active in mobilizing opinion within and without the University. I was keenly aware of the activity of the Student Council at the University of Copenhagen during my residence there in 1956-57. The Hungarian uprising was not a day old when great banners appeared over public buildings: "Student Mass Meeting tonight; Come: Save Hungary." On the second day students were at every S-Bahn station (underground-surface trains), in konditoris, and on street cars passing out handbills, seeking *kroner* for Hungary. One week later coffee-canteen wagons bearing the banner, "Hjelpe Ungarn" (Help Hungary), were everywhere in the city's centrum. They were manned by students. (The Danes must have sturdy stomachs for it was a bitter brew!) Students were chosen to address the Folketing (Parliament) on Hungary. By November 15, the students had brought into the University 35 Hungarian students; they had provided for their housing and maintenance for the year. Parenthetically, I was dismayed to find when I arrived

³ Fulbright *Monitor*, VI (February, 1958). (Published by the U. S. Educational Foundation in Denmark). Used by permission.

home that year for the Christmas Holidays that the students in my college had sent a single telegram to our Department of State urging U. S. aid to Hungary.

The second campaign in which students spoke in mass meetings, in the Parliament, and in conference with the University administrators centered in a demand for *more* instruction both by faculty (professors only constitute the faculty) and lecturers, and specifically for greater assistance in preparation for the examinations. American students would regard such a campaign as most unusual. It must be remembered, however, that the professor has two equal obligations: teaching and research. By the terms of his appointment from the Crown, he must divide his time equally. Five hours in the class room per week constitute his teaching responsibility. His research activities may be carried on at an institute several miles away from the class room. The professor may post an office hour, 11:30-12 M, one day a week.

In both campaigns I was keenly aware of the fact that these speaking experiences were not academic exercises. The causes were significant, intensely real;

the rewards were tangible. It would be interesting to know if these student leaders who have had practical training in speaking continue to use their skills after they receive their degrees. Although I have not made such an investigation, a single instance comes to mind. The youngest King's minister in Norwegian history is Gudmund Harlem who at 37 years became Minister of Health and Social Welfare. He was president of the University of Oslo Student Association in 1947. In my conferences with him in 1952-53 in Oslo, when he was director of the State Institutes of Rehabilitation (Registering Centralen Om Skoling), I was keenly aware of his skill in speaking.

This is a very plain, unvarnished tale of one speech teacher's observation of the ways by which the young Scandinavian trains himself in the skills of speech. It is a course of self-training engaged in by a small minority, but for that minority it offers opportunities for confrontation of people and issues which our students in Speech do not have. The Fulbright applicant may stalk the grooves of the Academe for his book on Speech Education in Scandinavia. My observation is that he will find it about as scarce as whooping cranes.

THE SCHOLARLY IMPRINT

Henry L. Mueller

SHORTLY after my summer vacation began, the postman brought me a "special newsletter" from one of the newest Interest Groups of the Speech Association of America. On the first page of the newsletter, these two paragraphs caught my eye:

Since its beginnings as a separate interest group within the SAA the convention program committee of the . . . group has made a special effort to [solicit] scholarly papers in the field. This year will be no exception.

It is hoped, of course, that all contributions will bear *the scholarly imprint* [italics not in the original]. An especial invitation is being extended, however, to persons who have prepared, or who wish to prepare, scholarly papers in . . . areas—preferably those which are not being covered in the other group programs of the convention.

These paragraphs and a particular phrase in the second, set me to musing about scholarship and teaching. I am setting down some of these random reflections, not seeking to persuade the reader to accept the points of view I shall express, but hoping to stimulate him (especially if he is a teacher of speech just beginning his career) to formulate for himself a tenable philosophy of the relationship between scholarship in speech and the teaching of speech.

Is it an evidence of undue cynicism that my first reaction to the phrase, "a special effort to [solicit] scholarly papers" was that its author feared that teachers of speech would submit *un-*scholarly papers unless he made this ex-

plicit plea? Possibly working on the staffs of two of the journals which the Speech Association of America publishes has jaundiced me, but I believe many of us in speech pedagogy (and my colleagues in other departments tell me that the same is true in their fields) have a tendency to rush into print, to dash off a paper not so much because we have something new to say, as because we would like to appear on a convention program or see our names in the table of contents of some professional journal. Many of the manuscripts I have seen give every evidence of having been prepared in the greatest of haste; sometimes the authors have not even proofread them before submitting them to an editor or a program chairman. I am not suggesting here that the amount of time one spends on a paper or other scholarly project is a valid measure of its worth; an essay which has taken a year to prepare is not necessarily twice as good as one on which the author has worked for only six months. I would like to suggest, however, that one of the reasons for requesting scholarly papers is that many of us are not so eager to make new discoveries and to communicate them as we are to address a listening or reading audience. In other words, many of us do not so much want to write as we want to *have published*. It is insulting to the intelligence to go on to say that the only reason that many a person wants to have published is that in most educational institutions publication equals promotion.

Perhaps the writer of these para-

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graphs I have quoted anticipated some such snide reaction from an occasional reader, for his second paragraph begins, "It is hoped, of course, that all contributions will bear the scholarly imprint." I like this metaphor so much that I have borrowed it for my title. It set me thinking of the various connotations the term might have for writers I have known. Although I am unacquainted with the person whom I am quoting, I am positive that he had no intention of implying that one can identify scholarship by the format of a paper, but I am almost equally positive that there are some who have a conviction (probably unconscious) that scholarship is a matter of appearance, a matter of design, rather than of content. There are various concepts of the shape of the scholarly imprint.

To the members of what seems to be the largest group, "scholarship" means many and apparently interminable citations of Plato, Aristotle, and Quintilian, with perhaps a sprinkle of those parvenus, the Elizabethans, as a sort of leaven. The manuscripts which members of this group compose ("compile" would be a better choice of verb) are so dense with lengthy quotations (and footnotes which outbulk text by approximately two to one) that one has to make a conscious effort to find the sparse lines which the author himself has written—and they usually serve only as transitions to link (however loosely) the patchwork pieces snipped from the "Phaedrus," the *Rhetoric*, and the *Institutes of Oratory*.

Contrasted to this group are what we might term the "Existentialists." Members of this group apparently believe that nothing is valid unless it is contemporary. If these writers have ever read the ancients, they manage to conceal that youthful indiscretion. They quote verbatim at equal length, but

their sources are *The Lonely Crowd*, *The Status Seekers*, *The Human Use of Human Beings*, *Brave New World Revisited*, and whatever anthropological study has most recently taken a dim view of contemporary society.

The sub-species of these two genera defy enumeration and classification, but this over-hasty survey would not be complete without mention of those writers whose brief skirmishes with semantics have left them with a distrust of words, particularly when they assemble in groups large enough to create some disturbance. These verbohobes have an enviable faith in numbers and mathematical symbols. Charts, tables, and graphs leave little room for words in the papers they prepare; and if in their computations they can enlist the aid of IBM tabulators and digital computers, they believe that the use of these holy engines has conferred scholarship upon their efforts.

It is more than obvious that I believe that scholarship consists in neither format nor methodology. However, when I feel so outnumbered as I often do today, I begin to wonder if perhaps I may not be mistaken. Lest I betray by what I say about scholarship that I have no firm grasp of its elements myself, I turned to *Webster's New International Dictionary* for an authoritative definition of "scholar." This is what I read:

One who by long-continued systematic study, esp. in a university, has gained a competent mastery of one or more of the highly organized academic studies; more narrowly, one who has engaged in advanced study and acquired the minutiae of knowledge in some special field, along with accuracy and skill in investigation and powers of critical analysis in interpretation of such knowledge.

The definition is one with which I cannot quarrel—fortunately for me, for I would come off second best if I crossed

swords with Webster. We well may ponder several phrases in this definition.

One point which I wish I could bring to the attention of every college administrator in this country is that this definition includes nothing at all about the *publication* of the results of one's study. Of course I am not suggesting that anyone should or could gain "a competent mastery" and then conceal his knowledge by maintaining a stubborn silence. The point I want to make is that (in my opinion) some of our finest scholars in speech pedagogy lack the reputation they deserve. Teaching (and helping others learn to teach) requires a great deal of skill, effort, time, and patience. However talented one may be, writing requires the same qualities. I am sure I am not the only one who numbers among his acquaintances several excellent teachers who give of themselves to their students so unsparingly that it is impossible for them to find an hour in the day—or even in the week—when they might write so that their influence might be felt directly outside their classrooms. We are the losers because we must be content with indirectly profiting from their stimulation. But their students gain a great deal. These teachers are no less scholars for the oral transmission of their mastery of their subject matter. Regrettably, sometimes their students publish—and gain credit for originating—some of the concepts which these teachers have so unselfishly presented to their classes. You can supply your own specific instances of teachers who have taught well although they have published little or nothing; and teachers who have taught abominably in spite of (or possibly because of) having published a great deal. I am not suggesting here that excellence in teaching is in inverse ratio to the amount of publication. Again you can supply specific instances of teachers who teach

admirably and who publish many well-written papers, too. In addition to their talents, these people have more-than-average energy as well. Depending on our intellectual endowments and our constitutions, we may find that we have to envy, rather than attempt to emulate, them.

Instead of elaborating on what is *not* in the definition I have cited, I should discuss what is in it. Surely "long-continued systematic study" needs no gloss, and I think I may say the same of "esp. in a university"—except for the spiteful corollary that if one can be a scholar without being in a university, it is equally possible for one to be in a university without being a scholar. I shall discuss "has gained a competent mastery" at some length, however.

To me, "a competent mastery" of speech entails far more than it does of any other subject—although perhaps I should feel that way about any of "the highly organized academic studies" I might have specialized in. To my way of thinking, "competent mastery" of the field of speech—and its pedagogy—connotes knowledge of and skill in all those areas in which speaking is the chief means of communication. We must know the theatre—not only the plays that have been written from the time of Sophocles to the present, but also how to create a role in a play; how to design and build scenery; how to light it; how to design and make costumes—all that goes into the mounting of a play. We must know what Plato, Aristotle, and Quintilian wrote about public speaking, and what the later rhetoricians contributed—and apply their principles in our own speeches and in teaching our students to speak. We must know enough about speech correction to identify a speech fault or defect, and to help the student who exhibits it to correct it in case the services

of a licensed speech therapist are unavailable. We should have a solid and thorough grounding in phonetics, and those principles of acoustics, anatomy, physiology, psychology, and neurology which are essential to understanding the mechanics of speech. We must know history, literature, art, and music as well. Above all, we must know how to help others to acquire the knowledge we have gained, and to build further knowledge on it.

Of course I am not suggesting that we should be multiple specialists in the sciences, or that we should be virtuosi of all the speech arts. We should be at least competent in all of them, and superior in at least one. I suppose that chemists, physicists, and other scientists have no choice but narrow specialization today, but it seems to me that we must be considered lacking in mastery of our field if we have specialized so highly in one aspect of it that we are ignorant of the very rudiments of all the other areas. Over twenty years ago (when I was teaching at another university from the one which employs me now), one of my colleagues was invited to attend a dress rehearsal so that the director and actors might have the benefit of the suggestions of one who was seeing the play for the first time. The visitor expressed surprise that the director had cast a student with a marked interdental lisp as the male lead in the play, and suggested that the speech defect detracted materially from what was supposed to be a virile and brutal characterization. The director (who was by no means a tyro) was surprised at the comment. "I didn't think anyone would notice it," he said, "but if it bothers you, I'll send him to the Speech Clinic." So on the following afternoon (the play was to open that night, of course), the actor went to the Speech Clinic to rid himself of his lisp. The Director of

the Speech Clinic was sympathetic, but declined to attempt to correct a serious lisp of long standing within an hour or two. Immediately after the opening night performance (the audience had interrupted it many times with gales of laughter which neither cast nor director had anticipated), the head of the department observed to the director that the leading man's speech defect scarcely constituted an advertisement for the department. "But I sent him to the Speech Clinic," the director defended himself, "and they said they couldn't do anything about it."

This is an exaggerated instance, of course; I doubt that I would believe it myself if I hadn't observed it. But it does illustrate the kind (if perhaps not the degree) of over-specialization that is possible if we begin specializing too early, before we have mastered the broad backgrounds of our field. In fact, I think we sometimes take a perverted pride in our ignorance, rationalizing that it is a virtue to dedicate ourselves so wholly to a narrow aspect of speech that we have no concept of its horizons. We don't expect the forensics coach to be more interested in plays than he is in debate; if he were, he would have gone into dramatics. We don't expect the speech correctionist to feel that oral interpretation is the most important area of instruction. But we will all be better informed about our specialties—and can teach them better to our students—if we have a comprehensive view of just how they fit into the broad area of speech.

Our willful (perhaps I mean "lazy") ignorance can be a matter of time as well as of area. The dweller in the ivory tower who boasts that he has read no later dramatist than Aeschylus is more than just a caricature, I am afraid. I fear, too, that equally genuine is the person who knows little of Shakespeare

beyond his name, but who could scarcely know more about current Broadway plays if he had seen them. There are some of us (I confess with some embarrassment that until recently I was one of them) who believe that if we just ignore television it will eventually go away. (After all, for thirty years or so some of us steadfastly refused to acknowledge the existence of radio, and look what finally happened to it.) To match each of these staunch defenders of the ramparts of tradition there is at least one who is so convinced that television will soon render every other medium of communication obsolete that he is ridding himself of all entangling alliances with the past—evidently unaware that for the most part television broadcasts consist of the transmission of speaking and acting, and that speakers and actors for the television camera do not use new techniques, but adaptations of old ones. One who seeks a competent mastery of speech cannot so concentrate his attention on the classical that he excludes the contemporary; or vice versa.

It is obvious here that in one sense I consider that scholarship in speech pedagogy is a goal impossible to attain. Considering the developments that we have seen in this century, I don't believe that any of us can claim to have acquired a competent mastery of our field. Like the Red Queen in *Alice Through the Looking Glass*, we have to run at a fairly rapid gait merely to stay in the same place.

In keeping abreast of new developments, of course, there is always the danger of becoming a cultist who develops some new enthusiasm every decade. In the twenties, standardized tests in the manner of Thorndike were going to make our teaching of oral skills as infallible as the most mechanized industrial process. In the thirties, we could

solve all our vexing problems of teaching speech (and every other problem which irked the world) if only we would embrace General Semantics. In the forties (since the child learns to talk by hearing others about him speak), we were to let the pupil infer the principles of speaking by submitting him to massive doses of instruction in listening and participation in Group Dynamics. In the fifties, moving the teacher from the classroom to the television studio was to be the pedagogical equivalent of discovering the philosophers' stone. It is yet too early to predict what will be the obsession of the sixties; there are still too many who have not learned that the television screen cannot transmute dullness into interest, and that even the most ingenious and expensive electronic device to make "feedback" possible is no more a substitute for the cross-fertilization of teacher's and students' minds than reading a recipe is the equivalent of eating devil's food cake.

To proceed to Webster's narrow definition of "scholar" (assuming that anyone remembers that we started with Webster), I should like to expatiate on the phrase, "acquired the minutiae of some special field." (There is an immediately succeeding qualifying phrase which I shall discuss later.) Too often, I think, in acquiring the minutiae of knowledge we forget that "trivia" can often serve as an excellent synonym for "minutiae." I'm sure you have your favorite example of a study which demanded a great deal of effort, and whose findings were of no use to anyone at all—except to the poor wretch who received a Ph.D for it. I sometimes think we should have our graduate students meditate on this definition at periodic intervals, having them ponder particularly that Webster adds after "acquired the minutiae of knowledge in some spe-

cial field," the vital concomitant, "along with accuracy and skill in investigation and powers of critical analysis in interpretation of such knowledge."

You will have guessed that in my opinion "critical analysis in interpretation of such knowledge" are the key words of this narrow definition. Although I realize that I am getting into the no-man's-land of the battle between the exponents of pure and applied research, it seems to me that knowledge—whether one gains it first- or second- hand, whether of minutiae or something more important, is completely worthless unless one knows what to do with it—that is, how to interpret it—after he has it. I am not suggesting that we should discard a problem which interests us simply because we can foresee no practical use to which our findings might be put. One should experience aesthetic pleasure in gaining knowledge; in fact it seems to me that unless one finds pleasure in his investigations he is hardly a scholar, no matter how many publications he can list. There are a good many people in our universities, I know, who consider "scholarship" or "research" synonymous with "drudgery." From the time they contrive a problem until their report of it appears in some professional journal, they relentlessly expend energy with no compensating enjoyment. Regardless of the quality of the results of such joyless labor, in my lexicon "scholarship" must include a delight in the processes of inquiry and in transmitting one's discoveries to others.

An occasional colleague has told me that it is immature and naïve to expect to derive pleasure from the hours one spends in library or laboratory. Life is a serious business for adults, they assure me, and only children expect to enjoy themselves all the time. One works doggedly at some boring, self-imposed

task not because it is intrinsically rewarding, but because eventually there will be tangible returns, for (according to the formula I have already cited) publication—promotion.

They may be right. I know of instances which demonstrate the validity of the formula. Perhaps my emotional development was arrested at a pre-adolescent level. Nevertheless, I still consider that life is at once too long to devote a major portion of it to some activity which is not in itself pleasing, and too short not to devote every possible minute of it to pursuits which are in themselves adequate compensation for the attention and energy they demand.

This matter of enjoyment is so important that I want to say more about it. We know that in our society scholars never become wealthy. If there was ever a culture in which they did, I have never heard of it. Yet the true scholar finds so many intangible rewards in his vocation that he is seldom aware of what he may lack in material possessions. When some occasion calls attention to his modest circumstances, he seldom finds them cause for regret. The scholar who is a teacher as well discovers that teaching compounds the joy of learning. This joy in teaching is so essential that I earnestly recommend that if, after you have given the classroom a fair trial, you discover that you are happier outside the classroom than in it, that you leave the profession, despite the years you have spent in preparing for it. A truck driver may hate his job, but still execute his duties satisfactorily. A stenographer may detest both her work and her employer, and yet perform her services impeccably for years. A bookkeeper may be completely unhappy and be a model employee so far as his work is concerned. In nearly every occupation one might list, dis-

satisfaction at the most harms only the person who is engaged in work that is distasteful to him (and possibly his immediate associates and family, who must bear the brunt of resentment he cannot safely discharge elsewhere). But the teacher who is embittered, or frustrated, or who does not truly like ideas and people and introducing the one to the other can potentially do a great deal of harm to the hundreds and thousands of students with whom he comes into contact during his professional lifetime. Now, the human psyche is a good deal tougher than we give it credit for being. Surely each of us, some time or other, has studied under some teacher who was incompetent or uninterested or otherwise unsuited to be in the classroom. Like me, you may have had one or two who were downright psychopathic. We managed to weather those storms, however, and as soon as we were out of those unfortunates' classrooms we were able to shrug off the effects of daily association with someone who lacked either the sense or the decency to leave a vocation for which he was unsuited. Each year, however, I am sure there are a few students (and not all of them are children) who suffer some lifelong disability, either major or minor, because of the traumatic experience of being unable to escape from a teacher who had no business being in the classroom. I am sure that my handwriting, for instance, might be legible if the teacher of penmanship had not so terrified me in the primary grades. I was literally paralyzed when she was in the room. (I don't think I was unduly timorous; she terrified the teachers, too—and even the principal, whom we all thought indomitable.)

And so I say that one should not stay in the classroom unless he enjoys teaching. Of course I am not so unrealistic as to suggest that one should

enjoy every aspect of teaching. Registration will always be a horror, I suppose. Examinations are seldom a pleasure—not so much because grading them is a chore as because in such a subjective field as ours one always wonders if his judgments of his students are valid, and if the student who has not done well might have done better if he had received the kind and amount of help he needed. Despite these doubts which must assail us at the end of every term, I believe that the teacher of speech can attain far more satisfaction from his work than can his colleagues in any other field (although they probably feel the same way about their own subjects.) I know of no other discipline which better enables young people, whatever their abilities, to realize their potentialities.

In addition to the satisfaction one receives from watching his students develop, there is a unique opportunity for vicarious enjoyment. I like to address an audience, but I know I shall never deliver a speech which pleases me so well as a well-made speech by one of my students, particularly if he has improved a great deal during his semester course. I like to act (or perhaps I should say I like to appear on the stage, for no one has even accused me of being an actor), but when I direct a play I can create all the parts (in a sense) instead of only one. I like to teach, but I derive even more satisfaction from seeing one of my students teaching well. This vicarious enjoyment is sometimes self-perpetuating, for occasionally in judging high school speech contests I have discovered that an entrant I have rated highly is a student of a former student of mine. There seems to be no end to the gratification which one can experience from helping his students to attain proficiency in oral skills. "Helping" is an important word

in that last sentence, for at most we can only guide, advise, and direct our students. We cannot do their work for them, eager as some of them may be for us to do so.

In my classes in public speaking, I tell my students that they should arrange their ideas according to some logical plan, and not merely voice their thoughts as they occur in free association. I am not the first whose example has conflicted with his precept, but in spite of digressions I believe I can summarize the main ideas I have expressed.

First, scholarship represents a competent mastery of knowledge, and the teacher of speech is especially fortunate because he continues to learn as he teaches—and even then can never consider that he has mastered all the knowledge relevant to his field.

Second, in attempting to attain a competent mastery of our subject, we must make sure that in acquiring minutiae we do not forget to subject them to critical analysis and interpretation.

Third, scholarship and the means of acquiring it are valueless if we do not derive satisfaction from the gaining of knowledge and sharing it with others, whether that sharing be direct or indirect.

Basic to these three ideas is the assumption that the amount one has published is no criterion of his scholarship, but that we should assay a teacher's scholarship by the degree to which he has transmitted to his students those legacies of the past which still have significance for us, along with the ability to distinguish between the ephemeral and the eternal in the new ideas which confront them.

THE GENERAL SPEECH MAJOR: TEN YEARS LATER

William C. Seifrit

I

IN February, 1950, the *Quarterly Journal of Speech* published an article by Professor Donald Hargis entitled "The General Speech Major."¹ His study was an effort to determine the typical pattern of requirements for the general major in speech. To accomplish this purpose, he secured a random sampling of college catalogs from institutions in this country and tabulated the required hours for the general speech major listed in each catalog.

The present study was designed to duplicate Hargis' procedures in order to determine what changes, if any, in the requirements for the general major had been made in the last decade. To make this study as comparable to Hargis' as possible, his criteria for including a school in the study were adopted.

So that this would be a study of the general major as previously defined, the standards determined for the inclusion of a school in the survey were that the departmental offerings include the principal phases of speech: public address, drama, speech science, and interpretation; and that the major be one which was designed to allow sampling from all of these phases; and as far as could be determined, that the major be general in spirit and intent.

All programs which did not meet these qualifications were excluded from the final tabulation of data.

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¹ Donald Hargis, "The General Speech Major," *QJS*, XXXVI, (February 1950), 71-77. Subsequent references to this study will not be footnoted.

II

In order to make the present study comprehensive, an effort was made to survey the requirements for the major in speech of all the undergraduate schools listed in the 1960 *Directory* of the Speech Association of America. This was impossible for several reasons: 1) Some schools simply did not respond to requests for catalogs; 2) at other schools, the supply of current catalogs was exhausted; and 3) many of the schools listed in the *Directory* do not offer a major program in speech, but do offer minor programs and/or occasional courses in speech.

The catalogs of 564 of the approximately 880 institutions listed were examined as a result of this sampling. A total of 398 departments and 303 majors was found. [The earlier study had found 248 departments of Speech and 272 majors in Speech.] Of the latter number, 46 programs were excluded from the survey because, according to the catalogs, they were completely elective in character; 57 were excluded because they were specialized majors, *i.e.*, drama, public address, communication arts, etc. There remained 200 programs for the speech major which could be classified as general in terms of Hargis' criteria. These 200 programs were not, in all probability, the same programs surveyed ten years ago; however, they did meet the criteria formulated by Hargis. In addition, having the same number of programs with which to work was a convenience in making comparisons with the original study.

The titles of the majors proved interesting. Speech was the title of 136 of those 200 in the general major category; 35 were called Speech and Drama (or Dramatics); 12 were called Speech and Dramatic Arts; 5, Speech Arts; 2, English; and the 10 others had miscellaneous titles. Bachelor of Arts degrees were awarded for 194 of the general majors. Bachelor of Science and Bachelor of Fine Arts degrees were awarded by three institutions.

TABLE I
REQUIRED HOURS FOR THE MAJOR IN SPEECH IN 1960 AS COMPARED
WITH REQUIRED HOURS FOR MAJOR IN SPEECH IN 1950

Number of hours	Number requiring in 1960	Increase or decrease over 1950	Percent requiring in 1960	Increase or decrease over 1950
18	3	(+2)	1.5	(+1.0)
19	—	—	—	—
20	1	(+1)	.5	(+.5)
21	3	(+3)	1.5	(+1.5)
22	2	(+1)	1.	(+.5)
23	1	(+1)	.5	(+.5)
24	43	(-25)	21.5	(-12.5)
25	7	(+4)	3.5	(+2.0)
26	3	(-4)	1.5	(-2.0)
27	19	(+16)	9.5	(+8.0)
28	6	(+3)	3.	(+1.5)
29	3	(+3)	1.5	(+1.5)
30	47	(-25)	23.5	(-12.5)
31	6	(+6)	3.	(+3.0)
32	8	(-5)	4.	(-2.5)
33	11	(+10)	5.5	(+5.0)
34	1	—	.5	—
35	5	(+5)	2.5	(+2.5)
36	8	(-7)	4.	(-3.5)
37	2	(+2)	1.	(+1.5)
38	5	(+5)	2.5	(+2.5)
39	—	(-2)	—	(-1.0)
40	5	(+2)	2.5	(+1.0)
41	2	(+2)	1.	(+1.0)
42	3	(+2)	1.5	(+1.0)
43	—	—	—	—
44	—	—	—	—
45	—	(-2)	—	(-1.0)
46	—	—	—	—
47	1	(+1)	.5	(+.5)
48	3	(+1)	1.5	(+.5)
49	—	—	—	—
50	—	—	—	—
51	—	—	—	—
52	—	—	—	—
53	1	(+1)	.5	(+.5)
54	—	—	—	—
55	—	—	—	—
56	—	—	—	—
57	—	—	—	—
58	—	—	—	—
59	—	—	—	—
60	—	(-1)	—	(-.5)
61	—	—	—	—
62	—	—	—	—
63	—	—	—	—
64	—	—	—	—
65	—	—	—	—
66	1	(+1)	.5	(+.5)
Mean—29.7 (29.4)	200		100.	

All of the hour requirements for the general major in this study are expressed in semester hours. When the hours for a major were found in quarter hours in a catalog or bulletin, they were converted to semester hours in order to provide a uniform basis for comparison. The range of hours for the general major was from 18 to 66 with a mean of 29.7. Table I includes the range of hours required, the number of schools requiring each amount of hours, and the percentage of schools requiring each amount. The data in parentheses indicate the numerical and percentage difference in the findings of the present study when compared with the findings of the Hargis survey. A plus indicates an increase over the 1950 study and a minus indicates a decrease. The range of hours and of mean hours in the earlier study are also indicated parenthetically. The most significant item in Table I is the sharp decrease in the number of schools requiring either 24 or 30 hours for the speech major. The earlier study revealed that 140, or 70%, of the schools surveyed required one of those two. Table I indicates that at present only 90, or 45%, of the schools surveyed require those amounts.

To facilitate the analysis of required hours in speech, the courses were organized into the general areas of speech: 1) Public Address, including Elementary and Advanced Public Speaking, Argumentation, Debate, Discussion and electives; 2) Theatre Arts, including Drama, Play Production, Acting, Stagecraft, Direction, History of the Theatre, and electives; and 3) Speech Science, including Phonetics, Voice Science, Speech Correction, and electives. Interpretation, Fundamentals, and Voice and Diction were grouped together for convenience in analysis and tabulation. Finally a miscellaneous group was established consisting of frequently required

courses which could not readily be included in any of the groups previously mentioned. Courses such as Radio, Problems and Seminar, Individual Lessons, Teaching of Speech, and Psychology of Speech were included. This arrangement is consistent with the Hargis tables with these two exceptions: for each area of speech analyzed, an elective category was inserted in the tables; the number of schools offering a particular course was omitted because it did not contribute significantly to the concept of the general major.

Several schools included in the 200 which constitute the basis for this study required courses which could not be classified even in the miscellaneous category, Table VI. These courses included Great Ideas in Speech, Rhetorical Criticism, General Psychology, Introduction to the Speech Field, and Introductory Physiology.

III

Information relating to required courses in Public Address is presented in Table II. The data in this area reveal significant differences in three courses. There are 95 fewer schools requiring either Elementary or Advanced Public Speaking. This represents a 47.5% decrease in the number of schools requiring these subjects. The Discussion course is required by 41 more schools, an increase of 20.5% over the number Hargis found. The other differences indicated in Table II do not appear to be significant, although both the range of hours and the mean hours are lower.

Data for courses in Theatre Arts are presented in Table III. Some minor differences in the requirements are shown, but none is so great as those differences found in Public Address. Generally speaking, the range of required hours in this area is lower than

TABLE II
REQUIRED HOURS IN PUBLIC ADDRESS

Course	Number requiring 1960	Incr. or decrease over 1950	Percent requiring 1960	Incr. or decrease over 1950	Range of hours 1960	Range of hours 1950	Mean hours 1960	Mean hours 1950
1. El Public Speaking	96	(-31)	48.	(-15.5)	1-6	(1-6)	2.8	(3.8)
2. Adv Public Speaking	54	(-64)	17.	(-32.)	1-6	(2-6)	2.9	(3.4)
3. Debate	51	(+8)	25.5	(+4)	1-3	(1-6)	1.98	(2.6)
4. Argumentation	32	(-6)	16.	(-3.)	1-3	(2-6)	2.1	(2.7)
5. Discussion	65	(+41)	32.5	(+20.5)	1-4	(2-4)	2.2	(2.6)
6. Electives	25		12.5		1-8		3.1	
Public Address	161	(-20)	80.5	(-10.)	1-14	(2-18)	5.0	(6.1)

TABLE III
REQUIRED HOURS IN THEATRE ARTS

Course	Number requiring 1960	Incr. or decrease over 1950	Percent requiring 1960	Incr. or decrease over 1950	Range of hours 1960	Range of hours 1950	Mean hours 1960	Mean hours 1950
1. Drama	34	(-1)	17.0	(-5)	1-3	(1-6)	2.6	(3.4)
2. Play Production	48	(-22)	24.0	(-11.0)	1-7	(2-12)	3.1	(4.2)
3. Acting	41	(-5)	20.5	(-2.5)	1-6	(1-9)	3.2	(2.7)
4. Stagecraft	35	(+16)	17.5	(+8.0)	1-6	(2-4)	2.5	(2.7)
5. Direction	30	(+10)	15.0	(+5.0)	1-6	(1-6)	2.9	(3.1)
6. History of Theatre	26	(+19)	13.0	(+9.5)	2-6	(3-6)	3.6	(4.2)
7. Electives	32		16.0		2-6		2.9	
Theatre Arts	132		66.0		1-23	(2-32)	5.7	(6.7)

it was ten years ago. The data in Table III indicate a similar conclusion may be drawn relative to the mean hours.

Table IV contains data on the required courses in Speech Science. Each of these courses appears to be required by more schools; 24.0% more of the schools surveyed are requiring at least one course in this area. The range of hours has definitely increased while the mean hours show a slight increase over the figures presented ten years ago by Hargis.

The data in Table V—Interpretation, Fundamentals, and Voice and Diction—indicate one outstanding difference. Of the 200 schools surveyed, 111, or 55.5%, now require Fundamentals for the general major. This represents an increase of 39.5% in the past decade. The range of hours and the mean hours have remained relatively unchanged for the Fundamentals course. Slight changes in

the data relative to Interpretation and Voice and Diction are indicated.

All but one of the courses in Table VI, Miscellaneous Required Hours, are required by more schools. The differences are not as striking as those found in Tables II, IV, and V, but certain measurable changes have occurred. The requirement of the course in Teaching Speech has shown a definite increase. The course, Individual Lessons, is required much less than ten years ago. Many of the schools surveyed offered such a course on a noncredit, elective basis. This course was generally considered to be remedial in purpose.

IV

The purpose of the present study was to determine what changes had occurred in the requirements for the general speech major during the decade since a composite picture of the major had

TABLE IV
REQUIRED HOURS IN SPEECH SCIENCE

Course	Number requiring 1960	Incr. or decrease over 1950	Percent requiring 1960	Incr. or decrease over 1950	Range of hours 1960	Range of hours 1950	Mean hours 1960	Mean hours 1950
1. Phonetics	45	(+15)	22.5	(+7.5)	1-4	(1-4)	2.5	(2.5)
2. Voice Science	25	(+14)	12.5	(+7.0)	1-5	(1-4)	2.8	(2.6)
3. Speech Correction	68	(+22)	34.0	(+11.0)	2-7	(1-8)	3.0	(3.1)
4. Electives	18		9.0		2-3		2.9	
Speech Science	121	(+48)	60.5	(+24.0)	1-18	(1-12)	3.69	(3.5)

TABLE V
REQUIRED HOURS IN INTERPRETATION, FUNDAMENTALS, AND VOICE AND DICTION

1. Interpretation	122	(+9)	61.	(+4.5)	1-6	(1-9)	2.9	(3.5)
2. Fundamentals	111	(+79)	55.5	(+39.5)	1-6	(1-6)	3.1	(3.6)
3. Voice and Diction	75	(+1)	37.5	(+0.5)	1-5	(1-6)	2.58	(2.7)
4. Electives	4		2.		2-4		3.0	

TABLE VI
MISCELLANEOUS REQUIRED HOURS

1. Radio TV	54	(+16)	27.	(+8.0)	1-8	(2-8)	3.1	(3.4)
2. Problems & Seminar	32	(+10)	16.	(+5.0)	2-4	(1-6)	2.6	(2.4)
3. Individual Lessons	1	(-8)	.5	(-4.0)	8	(1-9)	8	(3.7)
4. Teaching of Speech	30	(+22)	15.	(+11.0)	2-4	(1-6)	2.8	(2.7)
5. Psychology of Speech	15	(+8)	7.5	(+4.0)	3-8	(2-3)	3.6	(2.5)
6. Electives	169		84.5		1-39		5.2	

TABLE VII
SUMMARY OF REQUIRED HOURS IN SPEECH

1. Public Address	161	(-20)	80.5	(-10.0)	2-14	(2-18)	5.0	(6.1)
2. Theatre Arts	132	(+23)	66.	(+11.5)	1-23	(2-32)	5.7	(6.7)
3. Speech Science	121	(+48)	60.5	(+24.0)	1-18	(1-12)	3.69	(3.5)
4. Interpretation	122	(+9)	61.0	(+4.5)	1-6	(1-9)	2.89	(3.5)
5. Radio TV	54	(+16)	27.	(+8.0)	1-8	(2-8)	2.94	(3.4)
6. Fundamentals	111	(+79)	55.5	(+39.5)	1-6	(1-6)	2.66	(3.6)
7. Voice & Diction	75	(+1)	37.5	(+0.5)	1-5	(1-6)	2.6	(2.7)
8. Electives	187		93.5		1-39		12.78	
Total	200		100.0		2-66	(2-59)	17.7	(16.5)

been formulated by Hargis. Several significant changes were revealed. Fewer schools are now requiring courses in Public Address for the general major; the range of hours and the mean hours are also lower. The required hours in Theatre Arts remain essentially the same, although the range of hours and the mean hours are slightly lower. The hour requirements in Speech Science has been increased; in addition, more schools are requiring courses in this

area. The Fundamentals course is being required by 40.5% more schools for the general major according to the present survey. Of the 54 schools now requiring a course in radio, 32 include some consideration of television in the course. This fact probably deserves special notice since courses in television were not even mentioned by Hargis in his survey report; it should also be noted that no school included in the present study required television alone. An appre-

cialable increase in the number of schools requiring the course in Teaching Speech was also indicated. Hargis found 29.4 the mean number of hours for the general speech major, including 15.8 hours in required courses and 13.6 hours in elective speech courses. The present survey revealed a mean of 29.7 hours for the general major with 16.3 hours in required courses and 13.4 hours in electives.

An hypothetical major based on the data presented above would probably be:

Fundamentals of Speech	3 hours
Interpretation	3 hours
Elementary Public Speaking	3 hours
Advanced Public Speaking, Discussion or Debate	2 hours
Play Production	3 hours
Theater Arts Elective	2 hours
Speech Science	3 hours
Electives	10 hours
Total	29 hours

It would be rewarding to produce conclusions indicating more specific trends in the requirements for the general speech major, but the data compiled do not warrant any such statements. The overall character of the major has not changed appreciably in the past decade; however, there are indications of definite changes within several of the areas constituting the major.

There is considerable opportunity for further research in this problem. A wider sampling would probably provide a clearer view of the general speech major. The fact that 46 schools were excluded from this study because their majors were totally elective may indicate a trend toward specialization. The departmental and course descriptions in these schools indicated concentrated emphases in one particular area of speech. Programs so completely elective do not meet the criteria for labelling a program general, and may indicate that a student majoring in speech may specialize early in his training. More extensive research, of course, would be required to substantiate this hypothesis. There are undoubtedly reasons for the striking changes in the number of schools requiring certain courses as indicated in the tables above; a more specific analysis would seem to be in order.

If the present study has served to provide new information relative to the general speech major, then its purpose has been achieved. For those persons concerned with structuring departmental requirements and those interested in the status of speech requirements in general, this study can provide an indication of how the general speech major is presently constituted.

A GERMAN EDUCATIONAL THEATRE ENTERPRISE

(Impressions of a Jugend-Abonnement in Mainz)

Ronald E. Mitchell

IT is hardly possible to write authoritatively during one's third week in a country, but one may perhaps be permitted an impression or a series of impressions. An impression is likely to be more superficial but possibly a little keener than a later judgment since the differences between what one is accustomed to and what one is currently experiencing are placed in sharper contrast. In my thirtieth week in Germany I may easily miss things which strike me now as being interesting and important. It is clearly an outsider's point of view I present in these impressions of a Jugend-Abonnement in the Mainz municipal theatre or the Städtisches Theater.

The theatre in the badly bombed city of Mainz is a new one, modern and attractive in appearance and possessing comfortable seats. Even the rear seats of each section are near enough to the stage to assure good vision. The acoustics are excellent and although the theatre seems small, it holds between 1100 and 1200. In the second balcony each row is separate from the others, like church pews, but in the first balcony and in the parquet or orchestra the seating is similar to the seating in American theatres.

One curious but quite sensible custom is that as the audience is still entering the house almost everyone sits on the upturned edge of his seat until the lights go down. Ten minutes before

curtain time, pairs and groups of Germans can be seen, like pigeons on a fence, perched high on the edges of their seats, letting new arrivals by without having to get up for them. There is always a great exodus for the intermission or intermissions, very few staying seated in the auditorium. At most performances a large refreshment room takes care of those who want to eat and drink, and the intermissions are so lengthy that some people consume entire meals between acts. At the Jugend-Abonnement, however, the refreshment room was not in operation. Was this for economy's sake, I wonder?

In this municipally subsidized professional theatre, one can purchase a season ticket for 18 productions—operas, operettas, and plays—the highest price in the loges being 121.50 DM (about \$29) and the lowest, in the second balcony 28.50 DM (about \$6.65). The best seat, therefore, costs \$1.60 a performance and a perfectly good seat more humbly placed costs 32 cents. One may pay by installments, six installments for the most highly priced seats, two installments for all the rest.

The Jugend-Abonnement offers those up to their nineteenth birthday eleven productions, a season ticket for the best seats costing 40 DM (about \$9.50) and for the cheapest seats 12 DM (about \$2.85). This works out for each performance at 86 cents for the best seats and 26 cents for the cheapest. Since there is a graduated price range, a high school student or a young person who left school at fourteen may choose nine

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other prices between 86 cents and 26 cents a performance, an arrangement indicating the most scrupulous attention for every condition of purse.

The German youth may also pay in installments, in six if they are rich enough to buy the \$9.50 season, in two if they buy the less expensive season tickets. An impecunious student would have to find \$1.43 in September and, after six performances, along about January, with Christmas present money coming in handy, another \$1.43 to take him to the end of the season in June.

The eleven productions for the 1960-61 season in Mainz are the four operas, *La Traviata*, *The Marriage of Figaro*, *Hansel and Gretel*, and *The Bartered Bride*; one operetta, *Der liebe Augustin*; one concert; and five plays, Hauptmann's *The Beaver Coat*, Strindberg's *A Dream Play*, Anouilh's *Euridice*, Shakespeare's *Measure for Measure*, and Niebergall's *Der Datterich*, of which I have never heard.

Those who subscribe to this fixed Jugend-Abonnement may, of course, attend the rest of the municipal theatre's program which this season provides six more operas, three more operettas, seven more plays, seven more concerts and two evenings of ballet, but not at Jugend-Abonnement prices. The most expensive single admission is 11.40 DM (about \$2.70) and the cheapest 1.10 DM (about 26 cents) while between this rather wide price range there are over twenty other prices.

All this is in a city of 128,000 people with five small suburbs on the left bank of the Rhine. Six more suburbs on the right bank bring the population up to 154,000 but the population on the right bank is likely to attend the larger theatre in nearby Wiesbaden more frequently than the Mainz city theatre, although the admission there is somewhat more expensive. The theatre in

Wiesbaden is the Hessian State theatre and I suspect that its budget is much larger than at Mainz. One of the Wiesbaden singers appeared in leading roles at the New York Metropolitan Opera House last season.

The performance for the Jugend-Abonnement in Mainz of Verdi's *La Traviata* was sung, of course, in German, not in the original Italian. The young people at this performance were a great deal more formal in their behavior than an American audience of high school age. The boys all wore dark suits and white shirts with neckties. There was not a single colored shirt to be seen, though colored shirts are popular for daytime wear, and no boy appeared without a necktie. The girls wore their best dresses and the general tone was one of a rather special evening out. Boys came in groups and a few came alone; girls came similarly, and there was a sprinkling of couples on a date together. There was much handshaking and polite bowing and the standard of courtesy was high. Voices were kept low so that other people nearby would not be disturbed and there was no horseplay. There was considerable quietness during the performance though once during a soft passage before the curtain rose I heard a surreptitious whisper, proving that young Germans are human too.

At intermission time scarcely anyone stayed in the auditorium and the lobbies were jammed with chatting youngsters. When the buzzer sounded they all swarmed to their seats again and suddenly became quiet. They did not interrupt the action with applause, even after famous arias, but they applauded generously at the end of each act and they properly applauded the conductor and the orchestra at the beginning of the last act. They behaved like seasoned theatregoers, and if they had attended

the theatre eleven times a season all through high school, the eighteen year olds were certainly seasoned. Anyone who reaches his nineteenth birthday having attended 16 operas, 4 operettas, 4 concerts and 20 plays, most of them classics, is reasonably equipped to talk intelligently about theatre matters.

With an eye to the future, there is every likelihood that many of these young people, when the Jugend-Abonnement is no longer available to them, will purchase the full Abonnement at a higher price, attending 18 productions a season. When tastes are cultivated at this age there is little trouble in securing the vote to continue taxing the public in order to subsidize the theatre and ensure its maintenance. Smart business operation and educational values seem to go hand in hand here. Low ticket prices pay off by securing future audiences and future votes for theatre subsidies. The theatre is scarcely ever quite full. Many young

people would rather go to the movies than attend *Measure for Measure* or *The Dream Play*, even at 26 cents a performance. It is possible, however, that those who neglect this splendid opportunity at thirteen neglect to vote at thirty, and German organization, always thorough and usually astute, may be aware of that possibility. The taste of the minority (and a taste for the classics is everywhere in the minority), instead of being forced out of existence by the majority, is carefully nurtured as a tradition which even the incurious and unadventurous, who are usually also the conservative, are willing to support.

At all events the theatre is there, productions are staged, and the teenager with any interest and ambition and a modicum of cash may repay his municipality by attending. Many American university students of my acquaintance would give much to be accorded a similar opportunity.

SPEECH AND THE LEGAL PROFESSION

James H. McBath

SPEECH teachers frequently point to liaisons between speech and the legal profession and conclude that we enjoy a comfortable working partnership. Their inference is plausible; just as legal disputation spurred the development of rhetoric, the study of speech-making assuredly made lawyers more articulate and perceptive in court and in public life. Felix Frankfurter merely restated a dominant rhetorical theme in observing recently that "evidence and truth are of no avail unless they can be adequately presented."¹ Argumentation certainly mirrors impressive links between these disciplines: emphasis upon research, evidence, and reasoning; concepts of presumption and burden of proof; rules of rebuttal; cross-examination—to mention but a few parallel and overlapping principles. Moreover, university speech students and debaters accent this unwritten alliance as they enter colleges of law in substantial numbers; indeed, law schools themselves not long ago sponsored debating teams under faculty direction and with inter-sectional contests. Although the cross-currents of rapport between speech and legal education are pervasive, their working relationship has been informal, haphazard, and to this extent ineffective.

Current law school objectives define commendably high standards of attainment in argumentative and persuasive ability:

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¹ Quoted in *Wisdom*, III (January 1959), 20.

He must be able to . . . single out the main arguments, to judge the extent to which the details support them, to perceive the subtle shadings of word meanings, to distinguish between emotive rhetoric and sound logical opinion. . . . He must also work to . . . express himself with force and flavor as well as with accuracy.²

However, the molding of this forensic craftsman largely begins with a modest recommendation of undergraduate argumentation or debate training, and ends with moot court practice in law school. The former is seldom a firm requirement, while the latter is a periodic function at major colleges of law.³ Advocacy is treated with surprising permissiveness. Yet modern speech programs are shaped to provide liberal opportunity for all (including aspiring lawyers) to cultivate skills in research, principles of argument, and communication. While ignoring the varied and rich training resources of the speech field, the Commission on Prelegal Education cites as principal deficiencies of its present program "failure to teach prelaw students to use the English language effectively . . .," and "failure to train the prelaw student how to think or analyze a problem."⁴

If the undergraduate "recommendation" lacks motivating force, perhaps the "practice" in law school is adequate to produce capable advocates. On this

² Edward J. Fox, Jr., et al., "Report of the Commission on Prelegal Education," *Jour. of Legal Education*, VI (1953), 181-182.

³ For an evaluation of law school needs in inquiry and advocacy, and their present requirements, see Donald E. Williams, "Group Discussion and Argumentation in Legal Education," *QJS*, XLI (December 1955), 397-402.

⁴ Fox, Jr., et al., p. 178.

point several prominent lawyers have testified vigorously. Justice Robert H. Jackson, for example, comments that the "weakness of the law school system is to turn out scholars with no skill in advocacy."⁵ A former Assistant to the Solicitor General of the United States complains: "Too many, far too many, lawyers burden courts of appeal with poorly prepared, poorly presented, and thoroughly unhelpful arguments. . . ."⁶ And the celebrated trial lawyer, Lloyd Paul Stryker, stated flatly: "That the art of advocacy of late years has been declining—indeed, that it has now reached its lowest point—is unquestionably the fact. . . ."⁷

If their objectives in advocacy are unfulfilled, some resourceful introspection from the law profession itself seems appropriate. With limited time to cover widening fields of legal learning, where can the law student best gain his basic training in advocacy and argumentation? How important is pre-professional education in communicative skills? Do lawyers believe that undergraduate public speaking and debate experience is valuable to law practice? A survey recently conducted at the University of Southern California sought objective answers to these questions.⁸ Established lawyers were polled to determine their enrollment in courses in public speaking and debate, their participation in intercollegiate forensics, their assessment of the value of speech activity, and finally their opinion of a required course in public speaking and/or debate for pre-law students.

A survey questionnaire was sent to

every third lawyer listed in the current Western Directory of the Pacific Telephone and Telegraph Company. This area comprises a center of business and professional activity in metropolitan Los Angeles. Of the two hundred and sixty-five questionnaires mailed, one hundred and seventy-three (65%) were returned. Eighteen law specialties were represented with 40 percent naming their practice as general law. The proportion of other branches was not significantly weighted in any one area. Of forty-three law schools cited, those mentioned most frequently were: University of Southern California (20%), Loyola University in Los Angeles (10%), Harvard (9%), and Southwestern Law School (6%).

The survey disclosed that 65 per cent of respondents completed at least one course in public speaking; the majority had taken two courses. Twenty-six per cent had enrolled in argumentation and debate classes. Extracurricular debating apparently was more popular than formal class work, 39 per cent reporting participation in intercollegiate contests and tournaments. When counselors were requested to evaluate their undergraduate speech experience on a simple rating scale, approximately half chose the top item, "great value"; 36 per cent checked the next highest category. Overall, an impressive 90 per cent affirmed the value of speech experience to their professional careers. The data further revealed that 70 per cent favor prescription of undergraduate public speaking and/or debate instruction for prelaw students. Endorsement of a prelaw speech requirement was general. While nearly three-quarters of the population reporting speech experience favored mandatory prelaw speech study, an unexpected 65 per cent of those without speech training urged its requirement. Of lawyers specializing in trial law, 78

⁵ "The Advocate: Guardian of our Traditional Liberties," *Amer. Bar Assn. Jour.*, XXXVI (August 1950), 698.

⁶ Frederick B. Wiener, "Oral Advocacy," *Harvard Law Rev.*, LXII (November 1948), 56.

⁷ *The Art of Advocacy* (New York, 1954), p. 136.

⁸ The author is grateful to Bettye Smith for her cooperation in the collection of data.

per cent agreed that public speaking and/or debate should be required in the prelaw curriculum.

Although opinions were not requested, many lawyers volunteered comments on public speaking and debate requirements. Surprisingly, counselors without speech training were highly vocal in subjective estimates of its worth. A typical minority spokesman replied: "In the first place many types of laws do not require forensic ability. Secondly, those who desire to develop their ability will do so voluntarily, and there are too many required courses in school at present as it is. Finally, in my opinion, the best place to develop speech ability is in high school." Another approved a public speaking requirement but rejected debating with a terse explanation: "Believe debating to be detrimental—lawyers' arguments very, very different from debates—wrong type of training." "Debate," cautioned an attorney who never debated, "I regard as most dangerous, because of its traditional use of dishonest forensic methods of logic." Some lawyers conjectured that men who elect branches of law demanding competence in public speaking or debate have a sort of inborn ability in forensics: "Trial work is a small branch of law practice. Men who do it have a natural flair, that usually can't be acquired." Another remarked, "I suspect some confidence in or actual speaking ability is found in most students who choose to study law." Some respondents, lacking formal speech training, organized their own practice sessions. Thus did one lawyer describe "a society we called 'The Rialto' which held weekly meetings in which all participated, in turn, in extemporaneous debate on a subject announced at each meeting."

Several held that certain law special-

ties do not require speech skill. A trial lawyer explained that "95% of the average lawyer's work does not involve litigation, contrary to public impression." Another demurred because "many phases of law do not require it; for example, my own specialty which is largely office practice and I do no litigation." This view invites inspection since in most professions ability to reason and express oneself effectively is the *sine qua non* of competence. "Language is the lawyer's working tool. . . . In oral and written advocacy he must be capable of communicating ideas convincingly and concisely."⁹ From private conference to public address, the inarticulate attorney at best inspires lukewarm confidence. In trial and appellate work, of course, forensic proficiency is indispensable. "Anyone who has spent any length of time in an appellate court," observes Wiener, ". . . will answer that advocacy needs to be taught, and that it needs to be learned."¹⁰ Harvard Law School's Board of Student Advisers is no less emphatic: "Enough appellate cases are won by the oral argument to make it important that a lawyer master the skills requisite to successful argument on his feet."¹¹

Clearly, however, the voices of opposition to prescribed speech study are instructive; though scattered, they reveal an attitude that education in public address is often unnecessary or at times downright objectionable. Equally informative is a vigorous endorsement of prelegal speech experience from most respondents to the poll. Three representative statements reflect the prevailing opinion:

⁹ "Report of the Committee on Pre-Legal Education," *Assn. of Amer. Law Schools, Proceedings*, XCIX (1952), 110.

¹⁰ *Loc. cit.*

¹¹ *Introduction to Advocacy*, 5th ed. (Cambridge, Mass., 1955), p. 64.

I should think it rather evident that a field such as law which requires a practitioner to speak up, either in court or even in private conference, is very much tied up with the field of public speaking or more or less formal debate. To say that preparatory courses in public speaking or debate is of aid to the lawyer is stressing the obvious.

Or again:

In my opinion, a basic course in public speaking is a first in the preparation for the practice of law. An actual course in moot court work might take the place of the one covering debating but one or the other is essential and both would be better for the student.

A trial lawyer of national prominence wrote:

I am sure that participation such as this will help prepare young people for their public appearances and give them more confidence on their feet, and, therefore, be beneficial to them in court proceedings and trials thereafter. . . .

I am definitely of the opinion that debate and public speaking should be required in law school. Every lawyer, even young lawyers just admitted, . . . will have to make an appearance in court and argue his case, and I am sure that with a background of public speaking and debating, he will be better prepared than those who have not had that opportunity.

A most striking survey disclosure was the resounding approval of speech participation as professional foundation and the endorsement of a public speaking and debate requirement. To those familiar with law school regimen and the demands of law practice, these may have been predictable results with obvious implications for prelegal standards. "Advocacy," declares the noted legal educator, Arthur Vanderbilt, "is not a gift of the gods. . . . it involves several distinct arts, each of which must be studied and mastered. Yet no law school in the country, so far as I know, pays the slightest attention to them. It is blithely assumed with disastrous re-

sults that every student coming to law school is a born Webster or Choate."¹²

Can this basic rhetorical education be incorporated into law curricula? "We do not have time in the law schools," explains the Dean Emeritus of New York University School of Law, ". . . to train them in the arts of investigation, reasoning and expression. . . ."¹³ But these skills are everyday essentials of undergraduate courses in public speaking and argumentation, and they are sharpened systematically in collegiate debating. Experienced attorneys offer an instructive, sensible conclusion: *candidates should be encouraged strongly—if not required—to earn competence in communicative fundamentals before admission to law school.*

"Habits of thought and speech cannot be borrowed like garments for the event," observed Mr. Justice Jackson. "There is not time to become an advocate after the important case comes to you."¹⁴ Yet a belief lingers in legal education that some alchemy of occasion, motivation, and inspiration will contrive to produce forensic proficiency in the neophyte. This illusory notion of untutored, but flowering, competence may persist unless the speech field is forthright in advertising its contemporary relevance and application. More is needed than our remaining demurely available, hopeful of discovery but reluctant to create favorable attention. It emphatically means sensitivity to areas and opportunities for inter-professional support. Their intertwined antecedents suggest speech and the legal profession as likely candidates for imaginative, formal cooperation.

¹² "General Education and the Law," *New York Univ. Law Rev.*, XXVII (January 1952), 42.

¹³ Vanderbilt, "The Mission of a Law Center," *ibid.*, p. 24.

¹⁴ "Advocacy Before the Supreme Court," *Amer. Bar Assn. Jour.*, XXXVII (November 1951), 863.

VOICE IMPROVEMENT: THE SPEECH TEACHER'S RESPONSIBILITY

Lus Hawth

THE dualism of content versus delivery in public speaking has been debated by rhetoricians from the Golden Age of Greece to the present time. Speech teachers of today emphasize, as did their classic counterparts, the content centered speech, but still these "what to say" men admit that the voice plays an important role.

Recognizing the importance of the voice in speech making, modern speech authorities have devoted at least one chapter in their fundamentals of speech textbooks to the voice, its elements, its weaknesses, and its improvement. Entire courses are offered in speech improvement, and for such courses there are textbooks written that are entirely on the voice and its culture.

To what extent does a voice need to be effective? Jon Eisenson said:

... an effective voice is one which can be heard without conscious effort or strain. It is consonant with the speaker's message and helps make the message readily audible and intelligible. An effective voice is pleasant to hear ... [and] should be as loud as the specific situation demands.¹

Probably an effective voice can be defined better by telling what *it is not* rather than what it is. It certainly is not a voice that draws attention to itself; it is not a raspy, husky, harsh, or guttural voice. It is not a voice pitched too low, nor is it a tense, strained voice pitched too high. It is not affected, sing-songy, nasal, weak, thin,

tight, hollow, breathy, monotonous, single toned, unpleasant, or abnormal.

The basic question is: How can the speech teacher help those students who have voice problems? This question concerns the conscientious speech teacher today; he should realize that through the use of modern voice improvement techniques, almost everyone can attain an adequate speaking voice. With this positive approach in mind, we shall review and discuss various ideas concerning voice improvement—primarily pitch improvement—and weigh and evaluate these ideas in the light of modern theories and experimentation.

I

It is an old theory that good voice production is solely dependent upon correct breathing. Gilbert Austin maintained that proper breathing at the right places ensured the support needed for a good tone.² Robert Kidd increased the emphasis on correct breathing and related that it was the "only basis upon which a full, firm, pure tone of voice can be formed."³ He expressed in detail the proper instruction of where and how to breathe; he further explained the posture, position of extremities, chest, etc. in emphasizing a thoracic type breathing. In the late eighteenth century Fulton and Trueblood advocated that "all vocal culture depends pri-

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¹ Jon Eisenson, *The Improvement of Voice and Diction* (New York, 1958), p. 5.

² Gilbert Austin, *Chironomia or a Treatise on Rhetorical Delivery* (London, 1806), pp. 50-55.

³ Robert Kidd, *Vocal Culture and Elocution* (Cincinnati, 1857), p. 84.

marily upon correct breathing."⁴ In 1923, Alice Mills completed an educational experiment using breathing exercises to determine their effect on subjects with voice problems. She concluded that "correct breathing is the first requirement in voice production and that some progressive system of training in breathing for speech is necessary."⁵ Systematically and in great detail, Mills discussed thirty well known writers of speech textbooks on the subject of breathing. She concluded, as one might expect, that a great divergence of opinion existed. In modern speech textbooks, writers still show a difference of opinion. William N. Brigance, Donald C. Bryant, Karl R. Wallace, and Jon Eisenson tend to advocate particular placement of breathing. Andrew T. Weaver, Gladys L. Borchers, Donald K. Smith, Charles H. Woolbert, Giles W. Gray, Claude M. Wise, and Alan H. Monroe de-emphasize the method of breathing. However, all writers do agree that breath control, the use of the inhaled air in producing a tone, is important to a "good voice."

It is interesting to note the various scientific experiments on breathing to determine the importance of breathing in producing normal speech. In 1936, Giles W. Gray concluded from an extensive study that placement of breathing made very little difference in producing normal speech, and Wesley Wiksell in a related study found that conscious control to acquire localized breathing resulted in lower voice effectiveness.⁶ Thus, there seems

to be no justification for deep breathing exercises to develop localized control of breathing for better speech. A number of experiments have shown that there is no scientific evidence to substantiate the theory that either quality, strength, or control of strength of tones is dependent upon the total amount of air one can draw into the lungs.⁷

Nevertheless, breathing exercises can be helpful in improving the voice. Whether a sound is voiced or voiceless, air is always involved; thus, the stream of breath must be adequately controlled before the proper sound can be produced. Exercises should be directed to improve control of the breath and to develop an adequate breath reserve in order to give the voice its intended vigor and to give the speaker a secure feeling of having sufficient air to produce strong tones. Also, breathing exercises can be helpful in relaxing and relieving the tensions of the muscles in the neck and throat region.

II

Many speech teachers stress the psychological causes of voice difficulties. Charles W. Emerson's entire approach to voice training was based upon psychic elements. He said, "The vocal organs always react upon ideals held in the mind."⁸ Woolbert said, "The quality of a speaker's voice has much to do with the conviction he carries and with his comfort and self-assurance while speaking."⁹ Dorothy Mulgrave stated that excessive tension resulting

⁴ Robert I. Fulton and Thomas C. Trueblood, *Practical Elements of Elocution*, 3rd ed. (Boston, 1893), p. 39.

⁵ Alice W. Mills, "Speaking Voice Improvement" (unpublished Master's thesis, State University of Iowa, 1923), p. 254.

⁶ Giles W. Gray and Claude M. Wise, *The Bases of Speech*, rev. ed. (New York, 1946), pp. 157-58; see also Giles W. Gray, "Questions in Vocal Theory," *QJS*, XX (April, 1934), 185-95.

⁷ Gray and Wise, pp. 143-44; see also Charles F. Lindsley, "The Psycho-Physical Determinants of Voice Quality," *Speech Monographs*, I (1934), 79-116, and John Barnes, "Vital Capacity and Ability in Oral Reading," *Quarterly Journal of Speech Education*, XII, No. 3 (June, 1926), 176-81.

⁸ Charles W. Emerson, *Psycho Vox or the Emerson System of Voice Culture* (Fremont, 1900), p. 74.

⁹ Charles H. Woolbert, *The Fundamentals of Speech*, rev. ed. (New York, 1927), p. 139.

from nervous strain and irritability was the chief cause for voice difficulties;¹⁰ Weaver, Borchers, and Smith also placed great significance on psychological problems, saying that the high-pitched, strident voiced person is demonstrative of a person with a personal or home problem.¹¹

Factors other than the psychological must be considered also in interpreting the causes of voice weaknesses. It is generally known that improper use of the voice, whether it be over an extended period of time or during the frenzy of an athletic event, can contribute to voice problems. Using too high or too low pitch is not only a voice weakness in itself, but extended use of the wrong pitch could develop serious voice difficulties. Mal-function of the tongue and soft palate can create voice problems as can poor hearing, infected or enlarged tonsils, or enlarged adenoids. Diagnosing the causes of a speech weakness is by no means an easy matter and professional help is often a requisite.

Speech training is not a new science. In the famous McGuffey series of textbooks on rhetoric, widely used in the United States during the nineteenth century, along with neatly marked exercises indicating pitch level, pitch inflection, emphasis, and stress, McGuffey gave tips in improving the voice. In one case he wrote: "Speaking in open air at the very top of the voice is an exercise admirably adapted to strengthen the voice and give it compass, and should be frequently practiced."¹² McGuffey also suggested that a person with a high-pitched voice should make a

conscious effort to speak in a tone lower than the "natural or conversational tone," and the person with an excessively low pitch should speak in a high pitch. With such practice McGuffey believed that a better range would be developed. His belief was that "such is the force of exercise upon the organs of speech that constant practice will strengthen the voice in any key to which we accustom it."¹³

Kidd, contemporary with McGuffey, presented speech exercises exactly opposite to McGuffey's ideas. Agreeing with Austin, he wrote: "By exercising the voice with great force, for a short time, in a very low key—paradoxical as it may seem—you will immediately afterward be able to speak with greater ease upon a high key."¹⁴ Kidd, however, agreed with McGuffey that in strengthening a voice, one should speak as loudly as possible at the top of the voice with utmost force.

Opposing McGuffey's and Kidd's theories on using voice exercises, Fulton and Trueblood at the turn of the century responded with words of caution in using drills to excess. They stated:

Let us remember that the human voice is like a plant; we must cultivate it and let it grow. Too much cultivation will injure the plant. It must have time to grow. So with the voice, *too much exercise, even by correct methods, without time for rest and growth is an injury rather than a help.*¹⁵

In rebuttal to McGuffey's and Kidd's diverse views on pitch development, Fulton and Trueblood argued:

Touch the extremes of high, low, loud, or harsh but seldom; cultivate these, rather by practice on the lesser degrees that be next to them. Never strain to reach a degree of intensity beyond your vocal strength.¹⁶

¹⁰ Dorothy I. Mulgrave, *Speech for the Classroom Teacher* (New York, 1936), p. 35.

¹¹ Andrew T. Weaver, Gladys L. Borchers, and Donald K. Smith, *The Teaching of Speech* (New Jersey, 1956), p. 172.

¹² William H. McGuffey, *McGuffey's New Sixth Eclectic Reader Exercises in Rhetorical Reading* (Cincinnati, 1857), p. 53.

¹³ *Ibid.*, p. 51.

¹⁴ Kidd, pp. 85-86.

¹⁵ Fulton and Trueblood, p. 39.

¹⁶ *Ibid.*

Obviously, Kidd and McGuffey were incorrect in advocating a voice strain to improve what likely could have been the result of a voice strain. One of the basic postulates of modern voice training is in agreement with Fulton and Trueblood: extra caution should be taken not to tire or strain the voice during exercises, being careful not to aggravate an already aggravated situation.

A quarter of a century after Fulton and Trueblood gave their views, James Winans presented this idea:

One warning is in order: If you admire the rich baritone speaking voice and have but a light tenor, do not try to change your voice to a baritone by talking in a forced tone. . . . You must accept the voice nature gave you and improve it. And you can improve your light voice by increasing its quality, until it is as serviceable as a baritone.¹⁷

Today many speech teachers are still advocating unnatural pitch changes for their students. Sara Barber stated in her textbook that high-pitched voices were not as effective as low-pitched voices.¹⁸ Through the light of modern research, this idea has become obsolete. For instance, a reliable study completed by Charles Philhour in 1948, significantly demonstrated that there was very little correlation between natural pitch level and speaking effectiveness.¹⁹

For years there has been a controversy over the utility of drills to improve the speaking voice; yet, most modern speech textbooks include drills and exercises as part of the unit on voice. Does this happen only out of tradition or because

the publisher insists upon it? Neither! Voice drills do have purpose. It must be admitted that voice drills and exercises *can be* the most effective method toward remedial speech that the teacher has at his disposal.

When Harry Barnes wrote, "I doubt the value of drills and exercises as an effective teaching device as usually practiced in the speech classroom," he wasn't denying the use of speech drills as a method of voice improvement. He added: "To be effective, drill and exercise must take place in the total speaking situation."²⁰ He neglected to discuss the extreme inadequacies of most speech teachers in using drills effectively outside of the speaking situation, or to discuss the difficult task of encompassing drills and exercises in purposeful speaking.

This question might be asked: Are drills effective in improving voice weaknesses? In 1955, Jane Barry did a study to answer that question. Her study was insufficient to pronounce any definite findings, but she concluded that "there is some indication that drills for the improvement of the voice, when used in a basic speech class, can be effective."²¹ Evelyn Koningsberg has related her successful experiences with purposeful and functional voice drills that she used in her classroom.²² The authors of *The Teaching of Speech* demonstrate a favorable attitude toward using drills in the classroom as long as the proper motivation prefixes the exercises. Loren Reid in *Teaching Speech* encourages drill work and suggests various drills that he has found effective. Eisenon,

¹⁷ James A. Winans, *Public Speaking*, rev. ed. (New York, 1917), p. 499.

¹⁸ Sara M. Barber, *Speech Education* (Boston, 1939), p. 29.

¹⁹ Charles W. Philhour, "An Experimental Study of the Relationships between Perception of Vocal Pitch in Connected Speech and Certain Measures of Vocal Frequency" (unpublished Ph.D. dissertation, State University of Iowa, 1948).

²⁰ Harry G. Barnes, "Teaching the Fundamentals of Speech at the College Level," *Speech Teacher*, III (November, 1954), 249.

²¹ Jane L. Barry, "A Critical Analysis of Certain Drills and Exercises for the Improvement of Voice" (unpublished Master's thesis, State University of Iowa, 1955), pp. 39-40.

²² Evelyn Koningsberg, "Making Drill Functional," *Speech Teacher*, I (March, 1952), 128-30.

Hahn, Fairbanks, and Anderson made drills a basis for their voice improvement textbooks.

Assuming that speech drills and exercises are to be used for voice improvement, what are the requisites necessary for such training? Motivation is most important. And then, if properly motivated, the subject's voice improvement is a matter of time and hard work. The teacher or trainer must know the implications, assumptions, methods, and desired outcomes of the drills that are applied to his subjects. He must be careful in choosing the correct drills for his subject, realizing that further voice weakness or damage to the vocal organs could result from improper drills or exercises. The teacher must realize that voice exercise is like any other physical exercise; there is danger in doing wrong drills and doing right drills too long.

III

A speech teacher can not play ostrich and stick his head in the sand when a student demonstrates a voice difficulty. Knowing what to do, however, is some-

times a real problem. One thing is certain: A speech teacher should not only be able to recognize voice deficiencies and weaknesses in his students, but he should also know when a case warrants the help of a speech correctionist. When a speech correctionist is consulted, then the speech teacher can help the student best by following the therapist's instructions.

If the weakness is a manifestation of an otherwise normal voice, the speech teacher is left with the duty of helping the student to attain an acceptable voice, both in the minds of the student listeners and in the student's own mind. The teacher should be prepared to be a quasi-therapist to determine the psychological elements involved in voice weaknesses. He must know and understand the relationship of breathing to speech production as well as be prepared to recognize good, effective, appropriate drills and know how to use them. He should not be confused by the conflicting voice improvement theories, modern or ancient, and should direct his efforts to help each student achieve his best possible speaking voice.

TEACHER SUPPLY AND DEMAND IN THE FIELD OF SPEECH 1960

J. Jeffery Auer

ONE out of every four persons in the United States is now attending school, according to Commissioner of Education Lawrence C. Derthick, and the prospect for the next decade is clearly for a more rapid percentage rise in school enrollments than in total population. The records of the past decade indicate the trend: in 1949-50, the total public school enrollment in elementary and secondary schools was 25,185,000; in 1959-60 it was 36,400,000. In 1949-50 the total college and university enrollment, heavily inflated by WWII veterans, was 2,457,000; in 1959-60, with few veterans remaining, it was 3,402,297. That there will be no immediate leveling off of this enrollment trend is apparent, for in 1954 for the first time the total number of births exceeded four million. These children entered the public schools this fall, 110 of them for every 100 as recently as 1958. By 1968 the first edge of this high birth rate wave will reach the secondary schools, and increase their present enrollment by more than forty per cent. While the full impact of these new students in the colleges will not be evident until 1972, the increasing percentage of high school graduates already going on to college is such that the Bureau of the Census estimates 4,677,000 college students by 1965, and 6,006,000 by 1970.

The implications of these facts for education in general are well known, but what they are specifically for speech

educators can now be pinpointed by using data from the most recent studies of teacher supply and demand.¹ The following summary should be useful to administrators in anticipating needs for future speech teachers and in counseling prospective students of speech.

ELEMENTARY SCHOOLS

As estimated by current NEA surveys, the total need for new teachers in the public schools in September, 1960, elementary and secondary, was 230,000. Of this number approximately 30,000 were needed to meet increased elementary school enrollments. Since speech as a subject is uncommon in grades 1-8, this particular category of need affects college and university departments of speech only to the extent that courses in speech may be required for elementary certification, and this varies greatly from state to state. Another approximately 20,000 new teachers were needed to give instruction and services not regularly provided. This category includes guidance counsellors, school psychologists, testing specialists, and teachers in subject-matter fields, "but no less fundamental are the obvious needs for highly qualified specialists in remedial reading and speech." This observation, in the NEA Research Report

¹ *Teacher Supply and Demand in Public Schools, 1960*, Research Report 1960-R7 (April, 1960), and *Teacher Supply and Demand in Universities, Colleges, and Junior Colleges, 1957-58 and 1958-59*, Research Report 1959-R10 (June, 1959), Research Division, National Education Association of the United States, Washington, D. C.

1960-R7, only underscores the already recognized shortage of speech therapists and audiologists in the public schools, and the need for actively recruiting more candidates in this area of the speech field. That administrators expected a national shortage of 135,000 public school teachers in the fall of 1960 indicates the continuing need for general recruitment for the profession.

SECONDARY SCHOOLS

Estimating the relation between supply and demand for speech teachers in the secondary schools is difficult at best. One approach is to study the figures of new certifications in speech as compared with certifications in other specific fields, and with the average of all fields. The total number of college graduates receiving high school certificates in speech in 50 states and the District of Columbia was 1819 in 1959, and 1924 (723 men, 1201 women) in 1960. This represented an increase of 5.8 per cent of those certified to teach speech in 1960 as against 1959. In that same period the number of college graduates receiving high school certificates in English showed an increase of 15.0 per cent, for mathematics 31.0 per cent, for music 8.6 per cent, and for social sciences 5.8 per cent. The average increase of new certifications in 1960 against 1959 for all high school fields was 12.4 per cent. Thus the increase of 5.8 per cent in speech was less than half of the average for all fields, a comparison suggesting a lagging supply.

Against that assumption, however, is the record of employment of new teachers of speech for the 1959-60 academic year. According to a survey limited to 27 states and the District of Columbia, colleges in those states provided a new supply of 788 speech teachers, and public schools in those states employed only 316 new teachers

certified in speech. A quick conclusion from this evidence might be that the supply of certified teachers of speech is greater than the demand, although it should be noted that the survey did not include such states as California, Illinois, Iowa, Michigan, New York, and Pennsylvania, where the number of high school speech positions is known to be substantial.

Before concluding from the above evidence that the supply of speech teachers is greater than the demand, and that prospective teaching candidates majoring in speech should be discouraged, it is important to examine the evidence on how many of those who were newly certified in 1959 actually sought teaching positions that fall. There is a great difference between the two figures: in all high school fields in 1959 only 66.4 per cent of those who were newly certified actually entered the profession. Thus, the answer to "how many new teachers?" requires information not only on "how many new persons were certified?" but also on "how many of those newly certified actually taught?" The following breakdown gives the answer for the field of speech, based upon complete reports from 24 states (issuing 1250 of the 1819 new certificates in speech in 1959) as to what those newly certified between September, 1958, and August, 1959, were doing in November, 1959:

63.9% teaching (48.5% in state, 15.4% out of state)
 7.4% otherwise gainfully employed
 8.6% continuing formal study
 1.8% military service
 5.1% homemaking (women)
 1.4% seeking teaching job
 0.2% seeking non-teaching job
 11.6% no information

Of particular interest is the 1.4% figure for those who wanted teaching jobs in speech, but apparently could not find

them, for the average of those in that same job-hunting category in all high school fields was 2.0 per cent. Thus the percentage of certified teachers of speech who did not gain employment (for whatever reason) was less than that for all fields combined, and specifically less than for the fields of agriculture, art, commerce, home economics, industrial arts, physical education, science, and social studies. These figures would seem to suggest that high school teaching positions are more plentiful in speech than in the other fields named, and that the supply of high school speech teachers lags behind the demand.

It is very significant to note in the above analysis that 8.6 per cent of those certified in speech during the 1958-59 academic year were continuing formal study in the fall of 1959. The average for all fields combined was only 6.0 per cent, and the per cent of those certified in speech who were pursuing graduate studies instead of teaching exceeded every other high school subject field except foreign languages. In English, for example, only 6.1 per cent went on to graduate study, in mathematics 5.5 per cent, in music 6.4 per cent, and in social studies 7.7 per cent. It might reasonably be concluded from these data that those undertaking graduate work are actually pointing toward college teaching, and one reason for this might be the assumption that teaching positions in speech are more plentiful at the college level than at the secondary school level. Supporting this assumption, it will be noted below, there is substantial evidence.

Before concluding a report on speech teaching in the secondary schools we should inquire as to (a) the apparent likelihood of a teacher certified in speech obtaining a position in which he teaches speech only, and (b) the most common complementary teaching assign-

ments. In another NEA survey of new high school teachers appointed in 1959, and who had received their teaching certificates in that same year, 367 were in the field of speech. Of that number, 199 were appointed to teach speech full time, and an additional 167 were given their chief teaching assignments in speech. (This survey was based upon reports from only 34 states and the District of Columbia, and it omitted such large states as California, Illinois, Iowa, Michigan, New York, and Pennsylvania, where all other evidence indicates proportionately larger numbers of teaching positions in speech.) As a useful guide in counseling prospective speech majors as to the most desirable minor programs, it is well to note that of the 167 persons whose chief teaching assignments were in speech, the balance of teaching for 113 was in English, for 14 in social studies, and from 1 to 6 persons each in such fields as art, commerce, foreign languages, general science, journalism, library science, mathematics, music, and physical education.

The supply and demand data in the field of speech at the secondary level is summarized in the following table. It should be noted that the figures on the numbers of those certified are based upon reports from all 50 states and the District of Columbia, while the data on the new teachers appointed in 1959 is based upon the survey referred to in the preceding paragraph and includes only 34 states and the District of Columbia.

COLLEGES AND UNIVERSITIES

As compared with the elementary and secondary schools, the departmentalization of work at the college level makes the gathering of data on teacher supply and demand easier, and the projecting of future needs somewhat more reliable. The first step is to establish

TABLE I

	1960	Teachers Certified		1959	Teachers Apptd. 1959		
		M	W		Total	Full	Part
Alabama	29	5	24	20	10	5	5
Alaska	0	0	0	0	1	1	0
Arizona	12	9	3	10	*	*	*
Arkansas	19	9	10	23	2	0	2
California	67	44	23	130	*	*	*
Colorado	48	22	26	48	7	2	5
Connecticut	0	0	0	0	0	0	0
Delaware	0	0	0	0	0	0	0
District of Columbia	1	0	1	1	0	0	0
Florida	32	3	29	21	6	5	1
Georgia	10	2	8	5	*	*	*
Hawaii	4	1	3	9	9	1	8
Idaho	4	2	2	4	*	*	*
Illinois	121	42	79	94	*	*	*
Indiana	96	28	68	67	10	1	9
Iowa	96	33	63	69	*	*	*
Kansas	34	18	16	28	15	3	12
Kentucky	14	3	11	7	8	5	3
Louisiana	65	18	47	60	*	*	*
Maine	2	0	2	8	1	1	0
Maryland	2	0	2	2	3	2	1
Massachusetts	38	8	30	37	*	*	*
Michigan	180	65	115	221	*	*	*
Minnesota	94	48	46	65	9	2	7
Mississippi	23	4	19	18	7	7	0
Missouri	22	10	12	26	44	34	10
Montana	1	0	1	0	*	*	*
Nebraska	38	20	18	28	2	1	1
Nevada	1	1	0	0	*	*	*
New Hampshire	0	0	0	0	*	*	*
New Jersey	10	1	9	8	0	0	0
New Mexico	6	3	3	10	*	*	*
New York	105	23	82	110	*	*	*
North Carolina	0	0	0	0	0	0	0
North Dakota	6	1	5	11	2	0	2
Ohio	145	71	74	118	111	61	50
Oklahoma	78	30	48	44	31	19	12
Oregon	30	10	20	12	6	1	5
Pennsylvania	53	20	33	75	*	*	*
Rhode Island	0	0	0	0	*	*	*
South Carolina	7	2	5	6	4	2	2
South Dakota	28	18	10	23	4	0	4
Tennessee	20	14	6	15	0	0	0
Texas	167	62	105	158	38	38	0
Utah	24	12	12	32	8	1	7
Vermont	0	0	0	0	1	1	0
Virginia	16	3	13	17	4	2	2
Washington	34	12	22	31	12	4	8
West Virginia	31	14	17	18	0	0	0
Wisconsin	110	32	78	126	7	0	7
Wyoming	1	0	1	1	5	0	5
	1924	723	1201	1819	367	199	168
	(50 state totals)				(34 state totals)		

*No data available.

the total number and per cent of junior college, college, and university teachers now in the field of speech (at the college level the NEA survey category is "speech and dramatics"). The most recent full report shows that in the aca-

demic year 1958-59 there were 6,750 full-time teachers of speech, or 2.7 per cent of the total full-time staff for all fields. For purposes of comparison, full-time teachers of English were 8.3 per cent, all foreign languages 5.2 per cent,

history 3.4 per cent, psychology 2.5 per cent, and physics 2.6 per cent.

If it is assumed that this field-by-field distribution of teachers does not change, that projected college enrollment figures are reliable, and that there will be a steady increase in the student-teacher ratio, the NEA Research Report 1959-R10 indicates that the total demand for new full-time teachers of speech from 1959 through 1970 will be 9,350. This need will steadily accelerate during the decade; for example, 750 were needed for 1960-61, 850 will be needed for 1964-65, and 950 will be needed for 1969-70. These figures presume a constant rate of retirement and other departures from the profession. It should be noted, however, that because speech at the college level is a relatively young field, the proportion of those retiring each year has been less than in many other fields, but will inevitably increase in the future. No statistics are available on the comparative per cent of those in speech who leave the field for reasons other than retirement, but one has the impression that increasing numbers are being attracted to non-academic positions in industrial training, mass communications, public relations, and so on. If these observations about retirements and other departures from the profession are accurate, then the figures cited above for new teachers needed in the coming decade should be scaled upward.

When considering the available supply of new speech teachers for junior colleges, colleges, and universities, the best index is Franklin H. Knowler's annual report of advanced degrees granted. His report for the calendar year 1958 showed 123 doctorates and 877 master's degrees.² If we assume that college and university administrators prefer to

appoint persons holding the Ph.D., and use the NEA survey figure of 750 new full-time teachers needed for the academic year 1959-60, it is then apparent that the new supply for that year was only about 15.0 per cent of the demand. If we consider 1953-54 as a normal year, however, we find that only 40.5 per cent of new teachers then appointed held the Ph.D. Even on that basis the production of new doctorates for 1959-60 met only about 40.0 per cent of the need. In fact, of course, the realities of the market have drastically lowered the per cent of new appointees holding the doctorate; for 1958-59 it was only 23.8 per cent for all fields. This figure appears to increase relatively the supply of new doctorates in speech, but only to about 60.0 per cent of the 1959-60 demand.

It would be incorrect, however, to conclude that just because 119 new doctorates in speech were awarded in calendar 1958 the total supply of new college teachers was increased by that same number. The facts are, as reported in the NEA Research Report 1959-R10, that of all the persons receiving the Ph.D. in speech in the academic years 1956-57 and 1957-58, 72.0 per cent remained in the same occupation (that is, they already held teaching positions), and only 21.0 per cent entered new occupations (that is, were *potentially* added to the supply of new teachers). But even this modest number of *apparently* new teachers must be qualified still further: of the 21.0 per cent of the new doctorates who entered new professions, only 85.0 per cent went into education (teaching *and* administration), while 14.0 per cent of the new holders of the doctorate entered some non-academic profession (such as commercial radio, television, theatre, private clinics, etc.).

In short, when considering new

² Franklin H. Knowler, *Speech Monographs*, XXVI (1959), p. 155.

teacher supply at the college level it must be recognized that an already very inadequate number of new doctorates must be discounted substantially to allow for those who were already members of teaching staffs (traditionally more true of Ph.D. candidates in the humanities than in the sciences and social sciences), and still further by the failure of many of these persons to enter the teaching profession. The obvious result is that new college appointees must increasingly be drawn from the supply of new M.A. degree holders, and even those holding only the bachelor's degree are often being appointed (5.9 per cent of all new full-time college teachers in all fields in all institutions in 1957-58 and 1958-59).

Typical of many reports that reflect this trend toward hiring college teachers with less preparation is one from the University of Michigan Bureau of Appointments for 1958, based upon a study of 3,000 requests for recommendations for college positions in all fields.³ In 1958 24.0 per cent of the requests stipulated that appointees must hold the Ph.D., as against 26.0 per cent in 1957. In 1958 the M.A. was specified for 34.0 per cent of the positions open, up from 26.0 per cent in 1957; and the M.A. plus additional training, but short of the Ph.D., was requested for 20.0 per cent of the vacancies in 1958, against 13.0 per cent in 1957. When these data are combined they indicate that college appointing officers increased (though no doubt reluctantly) their willingness to accept persons holding only the M.A. degree from 38.0 per cent for the positions open in 1957 to 54.0 per cent in 1958. And we cannot determine how many ultimately settled for fewer than they originally specified. Other reports

covering all fields, plus informal surveys in the field of speech, indicate the typicality of the Michigan study, and mark the downward trend of preparation required for full-time college appointments as one that is likely to continue.

In summary, the evidence presented here indicates a substantial over-all shortage in the supply of teachers of speech. At the elementary level this shortage is primarily in the supply of speech therapists. At the secondary level it would appear that the present supply just about meets the present demand, but unless the number of undergraduates preparing to teach speech is markedly increased, an acute shortage will result within a few years as a consequence of the increased birth-rate since 1954. At the college level the supply already lags far behind the demand. Indeed, those who are now receiving the M.A. and Ph.D. degrees barely provide necessary replacements for those who are retiring or leaving the profession. For eight consecutive years new fall enrollment records have been set and, barring international catastrophe or domestic economic collapse, even greater increases are in prospect at least through 1970. To meet the consequent demands for new college teachers a simple continuance of the present rate of supply will be woefully inadequate. And if the ranks of graduate students are expanded merely by those persons now holding teaching positions taking additional graduate work, there will be no *net addition* to the teaching force. Thus it is imperative that there be an active program of recruitment from among the most promising undergraduate students in speech, identifying as early in their academic careers as possible those who would make good teachers, especially at the college level, and inducing them to give fair and favorable consideration to the opportunities in this field.

³ *Higher Education*, U. S. Department of Health, Education, and Welfare (Feb., 1959), p. 110.

THE CRITICISM OF SPEECHES: A DIALECTICAL APPROACH

Raymond G. Smith

TO those younger teachers of public speaking who experience difficulty in criticizing classroom speeches, this article suggests a functional and workable solution within a framework of sound academic procedure. No attempt will be made here to define a liberal arts curriculum or to justify the inclusion of speech within such a program. It is assumed that the existence of speech departments as full fledged members of most academic families presupposes sound status. It is further assumed that speech training is not only consonant with the best in the liberal arts tradition but also is basic to the democratic way of life. The approach here, then, will be purely pragmatic, with the objective of setting forth in language as clear and simple as possible, desirable and undesirable methods of criticizing student speeches along with suggestions for enriching and vitalizing such criticism.

An instructor's reasons for giving criticism are, among others, a) to stimulate creative thinking, b) to stimulate interest in and respect for speechmaking, c) to call attention to the speaker's special strengths and weaknesses, d) to give specific instructions for practice leading to improvement, and e) to motivate both speaker and class.

The above objectives can best be achieved in a classroom atmosphere that is both pleasantly relaxing and stimulating. This requires sufficient informal-

ity so that the more reserved students feel free to participate, yet not so much that the class at times seems to command the instructor. The instructor should never abrogate his responsibility for leading and controlling criticisms and discussions. It must also be remembered that beginning speech students are by definition incapable of conducting good critical discussions in the absence of trained leadership, because they simply do not have the sound rhetorical background and knowledge upon which such discussions must be based.

Let us look first at some examples of poor questions with which the instructor may begin. These are often too general to be meaningful to the class. They are not "leading" questions; they don't *teach* anything.

What did you think of the strength of the speech?

What was weak about the speech?

What did the speaker do?

How about the introduction?

Comments?

Questions, class?

What are we going to ask the speaker now?

How about his conclusion?

Criticisms?

Would anyone care to react to this speech?

Discussion, class?

The response usually evoked by questions like these goes somewhat as follows: "I liked what he said. I thought it was good. It seemed to me he looked at us a bit more this time and he handled his notes better. He didn't look

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out the window. The speech had strength. I don't know how he could improve it any, unless maybe if he talked louder so we could hear it."

For students whose class evaluations of speechmaking begin along these lines, little more perception is apt to be displayed by the end of the course. Neither they, nor the academic reputation of the speech course, are benefited.

One method of encouraging perceptive student criticism is to use directed, leading questions. While the instructor is listening to a classroom speech, he should be noting two or three of the speaker's strengths and a like number of his weaknesses. At the conclusion of the speech he should, by means of a carefully planned question, initiate the discussion in whatever area seems to offer the greatest promise of returns for both speaker and listeners. There are, of course, considerations which condition the amount of class discussion that can be allotted to any principle or concept, not the least of which is the amount of time available. It is now generally agreed among teachers of public speaking that the requisite skills can best be acquired through the performance avenue—the maximum number of well-developed speeches. In order that each class member may have an opportunity for from six to eight six-minute appearances, criticism and discussion of each speech must be restricted in the average class to about three minutes.

A second factor in planning critical discussions is to respect the limited ability of the student mind to absorb and remember criticism. It is uneconomical to offer more criticism following any individual speech than the speaker and the class can assimilate. Consequently, the comments of the instructor-critic must be vivid, condensed, and memorable. The dialectical approach involving the use of directed, leading questions

seems to present an admirable avenue for achieving the desired objectives. The following are examples of such leading questions, categorized roughly according to specific areas of speechmaking. Each of these general questions should be followed by one or more specific questions until the concept has been adequately developed or until the instructor, having reached a point of no return, himself supplies the answer.

Central Idea and Speech Purpose

- What was the speaker's purpose in this speech?
- Was the purpose clearly stated?
- How well did the speaker achieve his purpose?
- Did he achieve a purpose different from the one intended?
- Can anyone restate his central idea so that it is more in line with what he actually accomplished?
- How does this speech relate to you, personally?

Speaker Preparation

- Did the speaker obviously know more about his topic than he covered in this speech?
- Has the speaker had personal experience with this topic?
- How did the speaker gather his information?
- Did he seem to have sufficient sources?
- Were his sources adequately identified?
- Do you accept his sources (or authorities)?
- Does he have adequate background for talking on this subject?
- Does he have the latest information?

Main Points

- How many main points did the speaker have?
- Can someone restate his first main point (second, etc.)?
- Did each main point support his central idea?
- Were his main points in the best possible order?

Support

- Did the speaker have adequate support for his points?
- What type of support did he use?
- Did the supporting materials relate directly to the point at issue?
- Did you feel that he might well have included an illustration or two?
- Did he have a sufficient variety of support?
- Were his statistics (etc.) vivid and clear?
- Might shortening the quotations have improved them?

Delivery

- Could you hear the speaker at all times?
- Were his gestures appropriate to his words?
- Did he articulate clearly?
- Which sounds did he misarticulate?
- Did anyone notice any mispronounced words?
- Was his voice quality pleasant?
- Was his rate appropriate to his material?
- Did he have variety in pitch? quality? rate? loudness?
- Did he look directly at you while speaking?
- Did he speak with energy and enthusiasm?
- Did he manage his notes skillfully?
- Did his posture and movement add or detract from his performance?
- Did he talk in a conversational manner?

Language

- Did he talk in spoken or written language?
- Did he use vivid and colorful words?
- Were his action words verbs, nouns, or adjectives?
- Did he use specific and exact terms?
- Did he make any glittering generalities?
- Did he talk on a high level of abstraction?

The Introduction

- Did the opening sentence attract your attention?
- What kind of opening sentence was it?
- Can you think of any way in which it might have been improved?
- What functions did the introduction serve?
- Did he state his central idea in the introduction?
- Did he partition his speech in the introduction?

Emotional Appeal

- Did any part of this speech stir your feelings in any manner?
- How might the speaker have made an emotional appeal to you with this material?
- In what way did he appeal to your patriotism? Desire for good health? Desire for security?

Questions of this type serve three functions. They serve first to focus attention upon the desired rhetorical principle or point. Second, they force the respondent to commit himself, thus setting the stage for the follow-up question. Third, if they should evoke incorrect responses, they enable the instructor to change respondents merely by asking, "Does anyone disagree?" The origi-

nal query should, of course, be directed to the entire class rather than to any one individual. Only after a short pause, during which all class members have an opportunity to formulate their answers, should someone be singled out to answer the question.

The above listing of questions is not intended to be exhaustive, but rather to suggest the direction and manner of stating the initial question. The instructor cannot in most instances expect to receive adequate answers to the series of questions so initiated, at least not until he has by this or other means thoroughly covered the material under consideration. A series of questions, centering around any desirable topic, should be carefully prepared in advance so that the instructor will be ready when the opportunity for broaching the topic presents itself. Over a period of years of teaching, an instructor will gradually accumulate a sizable stock of functional "teaching" questions applying to all of the significant principles of public speaking. The sub-questions in each dialectical chain demand ever increasing specificity from the student, requiring not only that he state his position, but that he give reasons and evidence supporting it. If, for instance, the response to, "Did he manage his notes skillfully," is "Yes," the next question might be, "Just how did he do this?" or, if the instructor wishes to qualify his own approval, "Does anyone have a suggestion as to what he might do to overcome ———?"

In order to help establish an intellectual classroom climate conducive to achieving the best results from the dialectical approach, the following four general suggestions are offered.

1. The instructor should make his assignments specific and clear and should plan each day's work at least two weeks in advance of the due date

with early preparation and daily practice made mandatory. Speech time limits should be announced and explicit penalties set for breaking them, as well as for absenteeism and unpreparedness.

2. The instructor should be capable of offering criticism by example. This does not mean that he should make embarrassing imitations of poor student actions and thought processes at the close of each speech, but he should be capable of demonstrating both correct and incorrect patterns of communicative behavior. Although the instructor is not necessarily "giving a speech" each time he offers a criticism, he should maintain a general high level of personal speech performance. Criticism should be positive, constructive, and incisive even though it may be necessary to admit of exceptions to general rules. Good teaching necessarily demands the expenditure of considerable amounts of energy.

3. All student contributions should in some manner be acknowledged. Tacit, if not overt, approval should be given for a desirable attitude or exceptional industry even when these are not reflected in the grades assigned to the speeches. Students should be made aware that constant improvement is required and should be verbally rewarded for unexpected improvement. Poor and average speakers should not, however, be led to believe that they are anything other than what they are. They may be praised highly for effort or improvement, but in no instance should they be rewarded with high grades for these attributes alone; such action would be unfair to the more highly gifted or industrious members of the class.

4. The instructor should avoid lengthy discussion of moot or controversial questions. The asking of questions concerning the content of the speech certainly has a legitimate place within the framework of speech peda-

gogy, but it should be limited to demonstrating rhetorical principles or strengths and weaknesses of preparation. Questions about content can quickly establish, for instance, whether the speaker is well versed in his subject, or conversely, whether he has exhausted his knowledge within the scope of one short speech. Questions concerning content can quickly bring to light unacknowledged facts and opinions or evidence taken out of context. Questions concerning content should not be used, however, as a medium through which the instructor indoctrinates students with his own personal social, religious, or political beliefs. Thus the instructor must differentiate between his personal disagreement with his student's opinion and his evaluation of the evidence offered in support of that opinion. He has the patent responsibility, however, of weighing impartially and judiciously the opinions expressed from the viewpoint of fair and adequate support. The legitimate content of discussion in a speech class is not, for example, whether Henry Ward Beecher was a sincere abolitionist, but whether or not the speaker offered the necessary and sufficient evidence (in terms of the audience) to satisfy those present that Henry Ward Beecher was sincere, and furthermore, whether or not sufficient effort was made by the speaker to determine whether such evidence exists.

The content with which the teacher of public speaking deals, when defined in this context, necessarily demands catholicity of outlook; it requires the finest and most mature kind of teaching; it requires objective but rigorous analyzing, comparing, testing, and evaluating of constantly changing philosophies in a constantly changing society.

The kind of teaching just described is all too rare; it must become less so in speech.

HOW TO MULTIPLY THE SIDE VALUES OF ORAL INTERPRETATION

Lionel G. Crocker

REMEMBER the old saying, "If you think two thoughts while I think one, you live twice as long." In a sense, this applies to teaching oral interpretation. If a teacher chooses assignments so that the student is enabled to think two thoughts, sometimes more, while doing the assignment, he gets twice as much out of it. Every teacher complains about how out of step with current affairs the average student is. This article suggests some materials that will keep the student abreast of the world in which he is living.

CURRENT MAGAZINES

The teacher might bring his old issues of current magazines to class and have the students use them for class assignments. Instead of giving stacks of *The Atlantic*, or *Harper's Magazine*, or *The Saturday Review* to The Salvation Army, these might be passed out to the class. The teacher does not, wisely, make specific assignments from these magazines, but asks the student to go through the magazine to find something appropriate. Here the teacher is getting the student acquainted with the contents of the best magazines we have. If, of course, the student has trouble in finding a suitable selection, he may consult the teacher. One high school student said she would never forget her speech teacher because it was in the class in

oral interpretation that she became acquainted with *The Atlantic*.

CURRENT POETRY

By letting the student choose his poetry from such magazines as *The Saturday Evening Post*, *The Ladies Home Journal*, *The New Yorker*, *The Atlantic*, *Harper's Magazine*, *The Saturday Review*, he sees that poetry is not something apart from daily life. He senses that educated people enjoy poetry; otherwise, editors would not buy it. Such an assignment sharpens the student's critical taste. Such questions as: "Why did you choose this poem?" or "What does this poem mean to you?" brings poetry into focus. In preparing the assignment, the student might be encouraged to correspond with the poet. He may make the acquaintance of such poets as: John Ciardi, Robert Hillier, Eda Lou Walton, Howard Moss, Gwendolyn Brooks, John Holmes, and many others.

EDITORIALS

To introduce the student to the editorial page of the daily newspaper or magazine is a way to enrich the student's thought life. Such weekly magazines as *The Saturday Evening Post*, *The Saturday Review*, *Life*, *The Christian Century* have several editorials each week. Likewise, the daily newspapers are filled with columnists. To acquaint the student with Walter Lippman, Roscoe Drummond, William S. White, George Sokolsky, Arthur Krock is to invite him to think on problems that

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are engaging the thought of the American people. The home town newspaper may not carry these well known columnists, but a trip to the library and a search of the metropolitan newspapers will yield a rich fare of current opinion.

VITAL SPEECHES

Who is the President of Harvard, Yale, Princeton? Who is the President of U. S. Steel? Who is Erwin D. Canham? These and other questions can be answered by a study of *Vital Speeches* as a source of materials for oral interpretation assignments. In this way the student begins to realize what issues are before the American people. These speeches have oral quality. The modulation for the voice seems to be built in. On such an assignment as this the student can combine public speaking with reading. He can put his subject and speaker in relation to each other. How did this speaker earn this right to talk on this subject? Such an assignment sends the student to the library, and he has the fun of doing some research work.

THE CURRENT BROADWAY PLAYS

Sometimes, it is possible to get manuscripts of plays that have been successful on Broadway. If not, reviews of the plays can be secured and students can read from these. Many current magazines have sections devoted to current plays. In this way the student gets acquainted with the play critics. Incidentally, the principles of literary criticism can be introduced into the class in oral interpretation. It is no little thing to get students acquainted with the writings of Tom F. Driver, Henry Hewes, and Brooks Atkinson.

THE CURRENT MOVIES AND TELEVISION SHOWS

To acquaint the student with the writings of Jack Gould, Bosley Crow-

ther, Hollis Alpert, Robert Shayon is to help the student formulate his taste. A round of readings by the class on current criticism of these mass communications will sharpen the appetite of the student. Incidentally, such readings will supply the student with materials for his conversation. The student is learning not only to interpret modern, idiomatic English, but he is putting his mind alongside the best critical opinion of his day. Such materials hit the student where he lives.

CURRENT NOVELS

What novels is the educated person reading? To give each student one of the current best sellers to review and read from, carries him into the stream of consciousness of the present day literary scene. Perhaps the college library does not carry these novels but the local library will have them. Also, the condensed versions are obtainable, or paper backs are sometimes available. Students often find that the folks back home are reading these current novels and are pleased to share them with their off-spring.

CONCLUSION

To use only classical poetry as material for class performance shuts the door on much material that might make the student more alert to what is going on around him. Most of one's daily speaking is in inter-personal conversation. To provide the student with current materials for lively conversation is not an unworthy side value of a course in oral reading. Along with the prose and poetry of the past, let us use the current magazine, the newspaper, the novel, the public platform as sources of materials for oral interpretation.

QUALITY STANDARDS FOR SPEECH TEACHERS

R. F. Lewis

THE Department of Public Instruction in the State of Wisconsin is giving strong support to the improvement of speech teaching. We are making every effort to enforce the following principles which have now become a part of the Wisconsin Administrative code:

Speech shall be considered an academic subject.

1. High school teachers of speech shall hold a minimum of an approved college minor in speech preparation. Speech certification shall become mandatory for all classroom teachers of speech with the school year 1962-63. Persons with at least 12 years of experience as teachers of speech prior to July 1, 1962 may be licensed without meeting the above requirement.

Persons with from 8 to 11 years of experience as teachers of speech prior to July 1, 1962 may be licensed by completing 6 semester hours of college speech training. A course in Speech fundamentals is required.

2. Extra-curricular speech activities. Certification for coaching or directing extra-curricular speech activities will be recommended but not required. Colleges are urged to establish suitable patterns of preparation for coaching or directing extra-curricular speech activities. Such patterns should be established as minors and should be guides to employment officers.

We recognize that the foregoing contains *requirements* for the classroom teacher of speech and only *recommendations* for the director of extra-curricular speech activities, but we are of the opinion that we will be most successful in equalizing standards by embarking on a long term cooperative program with teachers, secondary school administrators, and heads of speech departments in the Wisconsin institutions which prepare teachers.

Our first step has been to encourage

Mr. Lewis is First Assistant Superintendent of Schools for the State of Wisconsin.

the development of speech education by sending the following letter:

To administrators of all Wisconsin Teacher Preparing Institutions:

According to Section P.I. 3.03 (3) (c) of the Wisconsin Administrative Code, speech is now considered an academic rather than a special subject and Department of Public Instruction standards will be followed for the certification of all teachers of speech classes.

The State Department will certify teachers who instruct students in the extra-curricular speech activities which comprise Wisconsin's active and varied dramatic and forensic program, but certification will not be required.

This letter is a request that counsellors in your institution be prepared to advise in-service or prospective teachers on appropriate course work for directing extra-curricular activities and that such courses be available in your college.

The Wisconsin Speech Association recommends the equivalent of a minimum of a 22 credit minor and appropriate competencies as follows: (1) a sound philosophy of Speech Education with at least one course in methods or a Seminar in Speech Education, (2) ability to talk effectively and read meaningfully, (3) an acquaintance with the aims, purposes, and program of extra-curricular speech activities in Wisconsin High Schools, (4) a course in Speech Fundamentals, (5) specialized courses in the areas in which the teacher is assigned to instruct or direct.

Our second step in raising speech teaching standards not yet worked out in complete detail is to inform prospective teachers of available opportunities for speech education.

Our third step will be taken to encourage administrators to cooperate with Speech Departments in institutions of higher learning to hire teachers for their schools.

As a result it is our hope that present certification *recommendations* may become certification *requirements*.

THE FORUM

With this January 1961 issue, the fourth editorial board of *The Speech Teacher* comes to office. It is a time to recall the reasons for founding this journal, to review the progress made, and to attempt to continue toward the goals of those far-sighted individuals who planned the project.

The *Speech Association of America* organized to improve speech education from pre-school through college. With the rapid expansion of the field the *Quarterly Journal of Speech* was established in 1914 for scholarly articles of general significance and *Speech Monographs* in 1934 for technical and research reports. The *Speech Teacher* follows in 1952 specifically to increase and improve speech teaching in elementary and secondary schools as well as in college.

At that time interest in pedagogy was not as strong as it is today. One wonders if the advocates of the new professional journal envisioned a time when practically every magazine would devote space to discussing the way schools are run; when every candidate for office would make teachers' salaries, school buildings, federal or state aid a part of his platform; when research grants for improvement of academic instruction would have jumped from hundreds to millions; and when education as the alternative to war would become an international slogan. The circumstances of our time have given *The Speech Teacher* critical responsibilities.

The preceding editorial boards headed by Dallas C. Dickey, 1952-54, Henry L. Mueller, 1955-57, and Karl F. Robinson 1958-60 have brought *The Speech Teacher* to high stature. They have insisted on contributions of variety and quality, and as a result subscriptions have increased with exceptional rapidity.

While the new board includes established leaders in speech education, experienced editors, and representatives from each interest group, this does not necessarily insure a distinguished journal. A worth while *Speech Teacher* will result from the interest and support of the more than 7500 members of *The Speech Association of America* and other persons in the United States and in the world who find this organ an appropriate place to voice ideas and recommendations on speech teaching. These are the contributions which the staff welcomes. Their task will be made easier if every author keeps in mind that the MLA Style Sheet has been accepted as the authority in the preparation of all papers. This manual may be obtained from the Treasurer of the *Modern Language Association*, Washington Square East, New York 3, New York. It states that all manuscripts should be double-spaced with 1½ inch margins, typed on one side of good quality white paper 8½ x 11 inches; that an original ribbon copy and one carbon be submitted, with a second carbon retained by the author; that the title be capitalized but not underlined and placed in the center of the first page two or three inches from the top; that the author's name be typed below the title and his formal academic address be at the end of the article before the footnotes; and that the footnotes be numbered consecutively, double-spaced, on pages following the text. Detailed directions for footnotes, quotations, paragraphs, punctuation, capitalization, and spelling which are found in the MLA Style Sheet should be followed exactly. It is in this form that contributions appear at their best. Members of the board are eager to review and evaluate them.

GLB

BOOK REVIEWS

Walter E. Simonson, *Editor*

EDITORIAL NOTE:

As your new Book Reviews section editor I want to express my appreciation to Donald Ecroyd for his assistance and advice. His aid has been especially valuable in getting the copy set for the January issue.

I plan to follow the practices of my predecessor in the preparation of this section. Reviews will be printed of the new books that come out as well as some older books which, though useful, have escaped attention in these pages. I shall try to avoid excessive emphasis in any particular area. It is my hope that these reviews will continue to serve as a source of forthright analysis and evaluation of the many books currently published in our field.

A GUIDEBOOK FOR TEACHING SPEAKING AND LISTENING IN THE SENIOR HIGH SCHOOL. By Oliver W. Nelson. Seattle: University of Washington Press, 1960; pp. iii+80. \$2.50.

The *Guidebook* covers all the essential units that are used in the teaching of high school speech, e.g., how to write a speech, parliamentary procedure, oral reading, voice and diction, etc. Additional chapters which are not always included in speech textbooks deserve special attention. For instance, Chapter I develops the relationship of speaking and listening to the child in a democratic society, the relationship of speech to the high school curriculum, and the general objectives which all students can obtain. Chapter VI stresses the relationship of the handicapped student to the speech teacher and in turn the speech teacher to the speech therapist.

A unique feature of the book involves the organization of the units, each of which is divided into the following categories: "Orientation," "Objectives," "Suggested Materials, Apparatus, and Other Resources," "Organization and Content," "Suggested Pupil Experience and/or Teaching Procedures," and "Evaluation." Bibliography sources and evaluation charts appear throughout the text.

Arranged in outlined form with just enough explanation to supplement personal ideas and speech textbooks, the *Guidebook* is in essence concise and thorough. It will help the inexperienced teacher in setting up and organizing his speech course. On the other hand, the *Guidebook* is excellent for the experienced speech teacher in that it presents new ideas and approaches.

As the title indicates, this source is a guidebook and is not intended to replace the value of speech textbooks. Its role is a basis for building a speech program and for supplementing one's own course of study. The *Guidebook* is definitely on a par with and in certain areas surpasses the course of study outlined by the Secondary School Committee of the Speech Association of America. This statement, however, should not keep any speech teacher from becoming familiar with both studies.

A Guidebook for Teaching Speaking and Listening in the Senior High School should be a part of the speech teacher's library. The production committee and the editor, Oliver W. Nelson, are to be congratulated on a most worthwhile contribution to the speech field.

JOHN F. KIRN

Muskegon (Michigan) High School

DISCOURSE OF REASON: A BRIEF HANDBOOK OF SEMANTICS AND LOGIC. By John C. Sherwood. New York: Harper and Brothers, 1960; pp. 112. \$1.25.

The Discourse of Reason: A Brief Handbook of Semantics and Logic was prepared as a supplement to a composition handbook for students of English composition. The intention of the author, as expressed in the Preface, was "to present such portions of logic and semantics as an English teacher might successfully expound."

This is an attractive paperback volume. According to the advertising circular prepared by Harper and Brothers, the colorful design on the cover is an artistic rendering of the categorical syllogism. Although one may have dif-

faculty in visualizing the terms of the syllogism from the letter R and the colors orange and blue, the cover will command attention.

The book is divided into five sections, two dealing with semantics and three with logic. To this reviewer, the strength of the book is to be found in the first two sections. One cannot help but derive greater appreciation of some of the problems of language after reading "Semantics: Denotation" and "Semantics: Connotation." The examples are excellent and some of the illustrations provide delightful reading.

The sections dealing with logic are disappointing. While appreciating the expressed desire of the author to simplify this topic, it should be observed that at times inaccuracy rather than simplicity has been achieved. The term "syllogism" is applied only to deductive reasoning from a categorical premise. Hypothetical and disjunctive syllogisms are termed hypothetical and disjunctive arguments. Analogy is described in the section on deduction as "a peculiar and risky form of argument which can scarcely be classified as logical." Interestingly, several of the examples used to illustrate induction usually would be termed analogies.

It is difficult to evaluate the usefulness of this book for students of Speech. The first two sections would be an excellent reading assignment. The sections on logic probably would tend to confuse rather than enlighten.

ANNABEL D. HAGOOD
University of Alabama

FIRST PRINCIPLES OF PUBLIC SPEAKING.

By Loren Reid. Columbia, Missouri: Art-craft Press, 1960; pp. 324. \$5.00.

Dr. Reid has produced a commendable textbook in public speaking which includes twenty-nine chapters under the following major divisions: "Getting Underway," "Interesting and Informing," "Improving Presentation," "Persuading," "Special Types and Plans," and "For Further Reflection" (speech design, listening, parliamentary procedure). One might expect this author, with his wealth of experience and knowledge in the area of speech education and public speaking, to produce a public speaking text which is readable, sufficient and learned in content, and well grounded in the 2500 year old tradition of rhetoric and public address. This he has done. It is a good solid text in public speaking, but in only a few ways can it be differentiated from the number of other fine texts in the field.

Perhaps one of the things which most commends this book is the style of writing and wealth of illustrations and examples. Designed to arouse the interest of the beginning student in public speaking, this book is perhaps more readable than many others in the field. Further, the author has left no stone unturned to provide relevant and interesting examples and illustrations. The reader cannot pass a single major point without concrete examples from contemporary speakers, as well as speakers from history. Every effort has been made to provide "real-life" examples, rather than hypothetical ones. The student cannot miss the point that public speaking and the specific elements of the art covered in this book do, indeed, take place outside the classroom—and he is provided with specific speakers, speeches, dates, and places of significance to prove the point.

It is unlikely that the book will accomplish the author's goal of being "fairly self-teachable," though much has been done toward this end. The section of the book entitled "Getting Underway" includes an all-too-brief discussion of many of the things which usually give the student trouble—stage fright, preparation, speaking behavior, choosing a subject, gathering and recording material, and audience adaptation. This last item is especially disturbing because it includes none of the vast amount of experimental research pertinent to the speaker-audience relationship and the variables therein which make for successful speaking. In fact, throughout the book little cognizance is taken of experimental research relating to the various areas of public speaking. It would seem that such data might be utilized more in writing a text in public speaking.

Assignments and projects relating to the material covered in each chapter are included at the end of each chapter, also to the end of making the book self-teachable. They are complete and well explained.

This book is in no sense a fundamentals text, as one might consider Sarett, Foster, and Sarett. Little of the text is concerned with the problems of the voice and body in public speaking. However, since the book is obviously content oriented, this might be expected.

Throughout, the book is clear and understandable. The author has drawn heavily upon his own experiences, as well as upon significant contemporary authors and authors of history. The book makes in no way a revolutionary approach. It makes no claim to do so. There are

no serious defects. On the whole, it merits serious consideration as a text for a beginning public speaking course. It would serve admirably.

JOHN H. THURBER
Michigan State University

DIRECTORY OF AMERICAN COLLEGE THEATRE. American Educational Theatre Association, Inc., 1960.

In a very pleasing format, this *Directory* offers much evidence of hard work to acquire a badly needed survey of the training available to theatre students across the United States.

The *Directory* serves several possible functions. It helps students to select their theatre schools; it helps teachers of theatre courses to estimate their programs in comparison with those of other colleges; and it is a step forward for AETA in the struggle to raise theatre standards in educational theatre generally.

The major flaw (and this is not carping) is that statistics have a way of meaning nothing.

- (1) All courses that contribute to the education of theatre students are not always found in the department of Speech or Theatre. The literature of the theatre is often taught in the departments of English, classical and modern languages; singing by departments of music; dance by the physical education department or in private classes, Television in a department of its own. Even Interpretation may be listed as belonging to the Speech Department rather than to the Theatre. There is no certainty that the figures in the directory represent the actual offerings of the various colleges, or that they even represent the whole staff. Thus the figures do not mean exactly what they seem to mean.
- (2) We all know that the theatre attracts persons of the highest intellect and skill—and some mere enthusiasts. The number employed on each staff is not so important, therefore, as the quality, training and experience of those employed—a point statistically determinable in perhaps a thousand pages!

I am heartily in favor of all attempts to analyze the theatre situation in the United States, and to improve as a result of such analysis; and I think the *Directory* is a commendable start.

MARIAN GALLAWAY
University of Alabama

PRACTICAL METHODS IN SPEECH. By Harold Barrett. New York: Henry Holt and Company, 1959. pp. x+326. \$3.75.

In his text, Professor Barrett attempts "to present the accepted principles of oral communication in a relaxed and readable style, and . . . to explain the methods of speech in order to minimize the amount of class time necessary for lecturing."

Parts I and II, "Rudimentary Methods" and "Complementary Methods," discuss adjustment to the speaking situation audience adaptation, choosing a topic, wording the specific purpose, supporting materials, language, delivery, and listening. Aside from a couple of minor matters (he omits the speech to impress from his discussion of the general ends), Barrett does write about all the major areas of rhetorical theory.

The brevity of the text (154 pages in Parts I and II) leads to some strange emphases: there are three pages on transitions, and one and one-half on inductive reasoning; ten pages on voice and articulation, and slightly more than one on bodily activity. Whether the beginning student can gain much understanding of the shorter sections without considerable class lecture and discussion is debatable.

Barrett seems to believe that use of the library is seldom necessary in preparing a speech. His library usage section appears in his chapter on group discussion, and although he repeats a number of items in both his list of suggested speech topics and his list of possible discussion questions, he says that a "worthwhile discussion" requires investigation and finding new information, but it is only "occasionally" necessary to check the exact wording of a quotation or search out some fresh statistics in the library when preparing a speech.

Only one fairly elaborate pattern for a conclusion is discussed, probably giving the student the impression that there is no other way to end a speech.

Barrett has for the most part achieved "a relaxed and readable style." In those sections that are developed in any detail he uses clear examples and illustrations. At the end of each chapter he gives a list of additional references for further study, and most of the standard texts appear on these lists. His suggested exercises are clear, specific, and useful. A group of six complete speeches and eleven excerpts about speech-making and allied topics are included at the end of the book.

Part III, "Supplementary Methods," includes brief chapters on group discussion (with emphasis on panel, symposium, and lecture panel), parliamentary procedure, persuasion, occasional addresses, and reading aloud.

JACK HALL LAMB
University of Connecticut

DEMOCRATIC PROCEDURES FOR GROUP DISCUSSIONS. By Roger Gray. Mansfield, Ohio: Dupli-Print Services, 1957; pp. 4. 75c.

This four-page pamphlet offers a series of steps whereby a group may arrive at a solution to an acknowledged problem.

Although the author might not agree, it appears to be a set of procedures for conducting the business of a committee of the whole, with little recourse to any parliamentary procedures except general consent.

There are eight steps, beginning with "Stat-ing and screening the concern, i.e., the problem or item of business." The steps continue through such developmental evolvments as "Presentation of a proposal," and "Possible re-statements of the motion" to Step 7, which is actually a vote on acceptance or rejection. The final step is to "Set up the continuity to completion."

The author emphasizes that this is not designed to abolish parliamentary procedure. Its usefulness consists of developing proposed legislation upon which a body might act under parliamentary law.

This pamphlet provides an orderliness to problem solving that might well be reassuring to those who are frightened by Robert's *Rules of Order*.

DON HAYWORTH
Michigan State University

BACKSTAGE FROM A TO Z. By Warren C. Lounsbury. Illustrated by Alanson Davis. Seattle, Washington: University of Washington Press, 1959; 131 pp. \$3.00.

Mr. Lounsbury has compiled a glossary of backstage terms that should be a boon to all instructors of beginning stage production. It brings together with relative thoroughness terminology and nomenclature that formerly had to be culled from several sources. However, it is considered a manual and admits the necessity for a more thorough treatment of much of its material.

While Mr. Lounsbury is to be praised for having done a job that authors of texts notori-

ously neglect, he has also pointed up the rather shallow aspect of technical jargon taken out of the context of the total production endeavor. Many committees appointed to evaluate standards in higher education might take a second look at such entries as "QUIET PLEASE. Order for silence backstage, usually given just before curtain goes up" and "ANTICIPATE. To look for or expect. Actor and theatricians learn to anticipate cues for exact timing. . . ."

Thorough to a fault in some matters, the manual contains some rather ludicrous cross references. e.g., "TEARS IN FLATS. See Patching Flats under FLAT," and "RIP IN FLATS. See *Flat Patching* under FLAT." Apparently tired of the cross reference format used in the above instances, under "VENEER" Mr. Lounsbury says, ". . . Often used in reference to three-ply, which see."

At the same time, his arbitrary selection of terms points up the fact that any such glossary will inevitably be incomplete. Why, for example, select Chippendale and omit Adam, Hepplewhite, and Sheraton? Why list "SOUND EFFECT. See AUTOMOBILE; LANDSLIDE; RUMBLE CART; THUNDER; RAIN; WIND MACHINE; HORSES' HOOFS . . . etc." and then limit our destructive imagination to "WEAPON. See GUN; SWORD"?

Mr. Davis' line drawings are very clear. These coupled with Mr. Lounsbury's expanded discussion in the areas of flat construction, joints, lamps and lighting make this manual a good supplement to a text for a beginning technical course.

The manual is paper-backed and would be more durable if it were punched for mounting in a three-ringed binder. In future editions, since Mr. Lounsbury has included "antimacassar" as the sole example of set dressing, he might include "zither" to complete his alphabet which stops with "YOKE CLAMP. See CLAMP."

WILLIAM E. KINZER
Indiana University

MODERN THEATRE PRACTICE: A HANDBOOK OF PLAY PRODUCTION. By Hubert C. Heffner, Samuel Selden, Hunton D. Sellman. With an Appendix on Costume and Make-up by Fairfax Proudfit Walkup. (Fourth edition, revised.) New York: Appleton-Century-Croft, 1959; pp. xxiii+662. \$7.00.

A standard work on play production since 1935, *Modern Theatre Practice* in its revised

fourth edition easily provides the most comprehensive and authoritative text in the field. While it resembles former editions in general outline, theme, and concrete information, the present edition demonstrates a significant improvement with its readable, direct style. Giving focus and proportion to the whole, sections on the arts of theatre, drama, and directing have been enlarged and completely rewritten by Professor Heffner, new material added to stage scenery by Professor Selden, and revised material on lighting instruments, control boards, and sound effects supplied to stage lighting by Professor Sellman. Moreover, the whole work contains new and valuable problems, exercises, and questions designed to stimulate profitable discussion. In addition to descriptive glossaries in the technical areas, *Modern Theatre Practice* provides an outstanding bibliography, fully annotated, surveying the field of play production.

EUGENE K. BRISTOW
Indiana University

SHAKESPEARE'S TRAGIC HEROES: SLAVES OF PASSION. By Lily B. Campbell. New York: Barnes and Noble, Inc., 1959; pp. 296. \$1.95.

Miss Campbell's study approaches Shakespearean criticism from a basis of contemporary thought in the society for which the plays were written. The first part considers the purposes to be served by literature as Shakespeare's contemporaries thought of them; part two reviews the moral philosophy and medical theory of the day and establishes the central position of the passions in the discussions of physicians and philosophers; and the third part considers four tragic heroes in the light of the philosophical thinking of the period. *Hamlet* is viewed as a tragedy of grief, *Othello* as a tragedy of jealousy, *King Lear* as a tragedy of wrath in old age, and *Macbeth* as a study in fear. Each central character is analysed as the embodiment of the particular passion which dominates him. The results are illuminating.

This is an excellent paperback reprint of a significant and revealing work. Miss Campbell's scholarship is impeccable, and her dramatic sense is sound. The actor or directors may well profit by the author's penetrating comments even more than the literary scholar or dramatic critic. The book is well worth the price to the serious student or teacher of Shakespeare if only for the two appendices which re-examine

Bradley's interpretation of Shakespearean tragedy.

It is to be hoped that this comparatively inexpensive, yet attractive, reprint will serve to increase the value and influence of this important study as it deserves.

JOHN A. WALKER
Michigan State University

ASPECTS OF MODERN DRAMA. By M. W. Steinberg. New York: Henry Holt and Co., 1960; pp. 633. \$3.00.

This paperback collection contains nine full-length and three one-act plays representative of the various kinds of drama written in English during the period from 1895 to 1949, from *The Importance of Being Earnest* to *Death of a Salesman*. Besides Oscar Wilde and Arthur Miller, playwrights represented include Galsworthy, Shaw, Synge, Yeats, O'Neill, Maxwell Anderson, Saroyan, and Tennessee Williams. In style the plays range from the naturalism of *Strife* to the expressionism of *The Great God Brown* and the poetic symbolism of Yeats' short *The Dreaming of the Bones*. It would be difficult to find a wider variety of dramatic types than is to be found in this volume.

The book dispenses with critical comments of editor and critic so that "nothing should come between the reader and his first response to the play itself." Instead, following the plays appear essays, notes, or excerpts by the playwrights themselves which help to reveal their intentions. Preceding the work of each man is a brief, well-written biographical sketch and a short bibliography of selected criticism as a guide to further study. It is apparent that considerable care and a high degree of selectivity have been exercised in choosing this material, and the value of the book has been greatly increased thereby.

While most of the plays are readily available in various other collections and editions, the volume will be found highly useful for courses in modern drama and will be a valuable addition to almost any theatre student's library.

JOHN A. WALKER
Michigan State University

FUNDAMENTALS OF PUBLIC SPEAKING. By Donald C. Bryant and Karl R. Wallace. New York: Appleton-Century-Crofts, 1960; pp. xi+587. \$5.50.

Teachers and students who have appreciated the competence of the Bryant and Wallace text

since it appeared in 1947 will not be disappointed with this edition. The changes in content are not sweeping, but emphases have been altered in several places through reorganization and the addition of new material. This book represents "middle of the road" philosophy. It will not shock the most reactionary; it also shows an awareness of the necessity for changes in rhetorical theory as additional knowledge of human behavior becomes available. It is a large and rather complete book, which may be an advantage in times of high college enrollments and heavy library use which complicate extra reading assignments. The speeches for study are particularly well chosen, as are the examples and illustrations within the chapters.

Not all teachers will agree with the authors that exercises and assignments at the end of chapters have little value or that their elimination represents progress in textbook writing. Those interested in encouraging their students to use direct, concise expression may also be distressed at the occasionally complex style of the text. The authors regard as an improvement the division of material into chapters on the informative and the persuasive speech. Such a division may create problems for two kinds of users. Those who believe that no valid distinction exists between the effects of informing and persuading will have difficulty in teaching this viewpoint from a text which contains unit labels supporting the division. Others who believe that a distinction between informing and persuading is possible will have to shop extensively in both units to supply the cognitive basis for teaching either. Such objections should not obscure the judgment that this is a worthwhile book, free from tricks and easy answers, which presents the teaching of speech as a dignified and intellectually defensible activity.

HUBER W. ELLINGSWORTH
Michigan State University

HOW TO DO A MUSICAL AT A PROFIT.

Tracy Music Library, 37 Newbury St., Boston, Mass., 1959; pp. 72. \$1.00.

This booklet is designed as a promotional device for the publisher's wares as well as a source of information for amateur producers of musicals. The booklet is directed at any non-professional group inexperienced in musical production and attempts to make them cognizant of the production problems created by a musical presentation.

This booklet is divided into sixteen sections and covers the elements of organization, scheduling, tryouts, scenery, props, costumes, publicity, and business management. It does not cover acting and directing, since it states that it assumes the producing organization will be hiring a competent stage director.

The key to the booklet's approach rests in its title. It is concerned with a profit rather than a competent product. It is cursory and not entirely reliable in its suggestions. It makes the production process sound dangerously simple and uncomplex for the uninitiated.

One challenges such statements as "... producing a musical, if properly managed, is no more difficult to stage than a play. . . ." It further argues that a musical will always be good entertainment, because you select a "time-and-audience-tested" show. It suggests that Herbert, Friml, Romberg, and Gilbert and Sullivan are good tried and true shows which have been properly arranged through use. It attempts to rule out current Broadway musicals as lacking proper musical arrangements and directions for production. This is rather inaccurate, as well as ignorant of the current desire for fresh material rather than the shopworn of yesterday. It should also be mentioned that most books of the older musicals and operettas are painful in comparison to today's standards.

The booklet suggests eighteen rehearsals are sufficient preparation, and the proposed casting card indicates that two rehearsals a week are sufficient. Stage lighting is dismissed in three paragraphs with the advice that the lighting man needs to have a cue sheet and should know lighting. It states that the makeup committee's job is to put on makeup.

Almost half of the booklet is devoted to the business end of production, and here is found a fairly clear listing of possible expenses and means of income. For example, it devotes eight pages to the procedures of selling program advertising. However, while it shows how to set up a budget, it fails to give any procedure or means of controlling that budget.

Some groups may find the advice in the booklet of preliminary help, but a good text in play production or directing can put more facts at their fingertips. This is not recommended as a valuable source book.

NATHANIEL S. EEK
Michigan State University

IN THE PERIODICALS

Helen M. Donovan, *Editor*

Assisted by Irene Conlon and Joan Grandis

GENERAL EDUCATION

CONANT, JAMES BRYANT. "Public Concern for All American Youth," *Ladies Home Journal*, LXXVII (May 1960), 30, 184.

Basing his point of view on a recent three-year study of our nation's secondary schools, Dr. Conant appeals for a broader concept of educating all youth. He favors the consideration of employment opportunities as well as school facilities as part of the education of the non-academic learner. Small classes and remedial teaching at an early stage in the educational process are recommended for "slow readers." The author establishes the need for a balanced educational offering as he concludes: "In the decades ahead we need well-trained technologists and imaginative scientists, but above all we need a healthy body politic."

DAWSON, ESTHER. "First Days—For the Beginning Teacher," *The Instructor*, LXX (September 1960), 24, 76.

The writer gives some realistic advice to the neophyte teacher. She states that the classroom is a far cry from the laboratory of student teaching, but the responsibility is challenging and rewarding.

LAW, NORMA R. "The Kind of Teacher Makes the Difference," *Childhood Education*, XXXVII (September 1960), 13-15.

With a spotlight on the questions "What kind of teacher am I? What can I do for children?" the writer urges us to assess our own potential, our strengths and weaknesses, as teachers.

Several examples of teacher's perceptions of themselves are cited. One, in particular, should interest the fledgling speech teacher:

"These co-workers felt that the nursery school atmosphere had gradually become less 'charged' and tried to figure out why. . . . They noted that voices were being pitched lower. Quieter ways of getting attention had been found. Calmness in a crisis was apparent. Better tim-

ing of transitions and more flexible planning had been worked out."

And, for all of us, the bon mot:

"A teacher's wisdom in working with children and adults can only be as deep as his wisdom in looking inward upon himself."

HANSEN, CARL F. "The Scholastic Performances of Negro and White Pupils in the Integrated Public Schools of the District of Columbia," *Harvard Educational Review*, XXX (Summer 1960), 216-236.

Mr. Hansen presents data and reflections on the effect of desegregation on the education of children in the Public Schools of the District of Columbia.

Implications of this timely article should be encouraging to those involved in the process of school desegregation in other communities. The author establishes justification for desegregation by citing over-all gains such as: "unity of purpose, improved communication, the conservation of thought and energy formerly dissipated in conflict and adjustment, and the healthful climate for growth that surrounds free men" as well as by presenting statistics on learning gains of pupils. Data on pupil performance indicates that during the five years of desegregation both white and negro pupils have enjoyed conditions superior to those previously available; negro students have improved in performance and white pupils have performed as well as they did before desegregation.

GROSS, NEAL and TRASK, ANNE E. "Some Organizational Forces Influencing the Role of the Teacher," *Educational Horizons*, XXXVIII (Spring 1960), 173-178.

In a sociological analysis of the teacher's role, the author points out that many of the stresses to which teachers are exposed stem from forces integral to the organizational setting in which they work rather than to commonly described "personality problems." The article attributes conflicts to:

1. Ambiguity in understanding of educational goals.
2. Lack of agreement among educational personnel on definition of their respective roles.
3. Lay control of educational organizations.
4. The discrepancy between the authority structure of the school and the professional status of the teacher.
5. The unique work environment of a teacher compared with other professionals. ("Work environment" concerned with group forces as well as individual needs of pupils.)

Since the role of a speech teacher is frequently poorly understood and defined, this article is particularly pertinent to those in speech education.

TAYLOR, CALVIN W. "The Creative Individual—A New Portrait in Giftedness," *Educational Leadership*, XVIII (October 1960), 7-12.

Creative talent is not measured well by the standard I. Q. tests. The creative characteristics Taylor has listed are based largely on the University of Utah Conferences of 1955, 1957, 1959. He believes that we should identify and develop people "who can learn from the past without worshipping it, who can mentally toy with and manipulate man's knowledge and ideas and products of the past as a springboard for future development." We need more of "tomorrow" minds than "yesterday" minds.

SPEECH EDUCATION

CARLSEN, ROBERT. "Conflicting Assumptions in the Teaching of English," *The English Journal*, XLIV (September 1960), 377-386, 424.

Dr. Carlsen in this article points up seventeen different assumptions underlying "traditional" and "modern" views of the teaching of the English language. He concludes that the traditionalist believes in teaching language as a skill, while the modernist sees the teaching of language arts as an art. "To teach a skill is to teach—from the outside—something relatively mechanical. To teach an art is to develop from the inside—something deeply personal."

HOLLAND, WILLIAM R. "Language Barrier as an Educational Problem of Spanish-Speaking Children," *Exceptional Children*, XXVII (September 1960), 42-50.

The author reports on a study of a group of Spanish-speaking children in Tucson, Arizona. His conclusions have implications of interest to

any concerned with the education of the bilingual child. The study proves the language barrier to be a very important factor in the lower academic achievement of many Spanish-speaking children. The writer claims that bilingualism in an underprivileged ethnic group results in low verbal development in both languages. He suggests bilingual education for such bilingual children as a possible improvement over classroom instruction exclusively in English.

HOLM, JAMES N. "Human Relations: A Challenge to the Teacher of Speech," *Today's Speech*, VIII (September 1960), 17-19.

"What you say is what you are," according to the author. Speech reveals our personality and background. Teachers of speech face a challenge to teach effective speaking in interpersonal face to face situations. Traditional Aristotelian concepts add little to the students ability to communicate in face to face situations—rather they are aimed at a collection of listeners. However, the Dale Carnegie "Five Step Procedure," which is rarely used in academic circles, has been highly successful in commercial education. If the teachers of speech fail, the task will be taken up by colleagues in the behavioral sciences, business administration, or in industrial education.

MARCUS, MARIE. "A Functional Language Program in a Sixth Grade," *Elementary English*, XXXVII (October 1960), 389-391.

Since there appeared to be a lack of correlation between the high scores made by sixth year pupils on standardized language achievement tests and the ability to express their own thoughts, a pilot program was organized in a New Orleans elementary school. As a result of the study, it clearly showed that those pupils, who were taught functional language, were significantly superior to those taught in the conventional way. It was difficult to evaluate scientifically, the oral phase. However, based on the opinion of qualified observers, it was acknowledged that the experimental groups displayed greater ability in conducting discussions and evaluating their own reports than those in the control groups.

SEARLES, JOHN. "More Sources of Free and Inexpensive Materials," *The English Journal*, XLIX (September 1960), 418-424.

This is the sixth annual list compiled by Dr. Searles, Professor of Education and English at

the University of Wisconsin. Materials for children of varying age and interest levels are suggested. Reprints of this list, as well as of the 1959 list are available from the N. C. T. E.—508 So. Sixth Street, Champaign, Illinois.

SYMONDS, MARTHA. "Breakfast, Lunch and Dinner," *The Instructor*, LXX (September 1960), 90.

This radio-type program on foods and nutrition might be used in a speech lesson in elementary school classrooms.

SPEECH AND HEARING THERAPY

DOHRING, DONALD G. "Color Form Attitudes of Deaf Children," *Teacher of Speech and Hearing Research*, III (September 1960), 242-247.

A color form test was administered to 95 deaf children and 90 hearing children age 8 to 12 years. The test was also given to 32 nursery school children and 33 adults, all with normal hearing. Results showed a tendency for deaf children to differentiate visual stimuli on the basis of color in situations where judgments could be made on color or shape. In both the hearing and deaf groups, males made more color judgments than females. No differences in distribution of color-form attitudes were noted between nursery school and adult groups. The author concludes "that deaf children as a group differ from hearing children as a group in the visual perceptual processes that are specifically involved in color-form attitudes." Environmental or organic implications for these differences were not considered in this investigation.

IRWIN, ORVIS C. "Infant Speech: Effect of Systematic Reading of Stories," *Journal of Speech and Hearing Research*, III (June 1960), 187-190.

The mothers of 24 normal infants (age 13 months) were instructed to read stories to their children for fifteen to twenty minutes daily from illustrated children's story books. Pictures were pointed out and discussed by the mothers as part of the process. The experiment continued through age 30 months with home visits made at two-month intervals. On these occasions the spontaneous vocalizations of infants were recorded in phonetics, as were the vocalization of infants in a control group. Little differences in phonetic production were noted

until the seventeenth month. After this point, infants exposed to the reading enrichment showed consistently higher scores than the control group.

LANDY, EDWARD. "Working with Parents of Troubled Children," *N. E. A. Journal*, XLIX (September 1960), 29-31.

The speech correctionist will find sound advice in this elaboration on suggestions for developing rapport with parents of troubled pupils. The writer advises the teacher to:

1. "Be humble about what he knows and what advice he offers.
2. Be a good listener and try to understand what the parent is really trying to convey.
3. Avoid going on the defensive.
4. Be as truthful and as objective as possible with parents but, in describing a child, avoid labeling.
5. Avoid being emotionally threatening to a parent.
6. Avoid sentimentally sympathizing with a parent.
7. Use resources such as school counselors and psychologists, family agencies, and child guidance clinics when they are needed."

MASLAND, RICHARD. "Research Progress in Hearing Disorders," *Journal of Rehabilitation*, XXVI (March-April 1960), 11-13.

This article is concerned with research being conducted in the field of audiology at the National Institute of Neurological Diseases and Blindness, Bethesda, Maryland. It includes new diagnostic procedures, screening techniques, devices for measuring hearing loss and research to aid rehabilitation. Some other points of study will include: cumulative effect of excessive noise, hearing aid performance, animal audiometry, and compensatory repair. The American Academy of Ophthalmology and Otolaryngology, jointly with NINDB are studying methods for testing hearing loss and rehabilitation for children.

ROSENSTEIN, JOSEPH. "Cognitive Abilities of Deaf Children," *Journal of Speech and Hearing Research*, III (June 1960), 108-119.

In this investigation 60 deaf and 60 hearing children were tested using "a perceptual discrimination task, a modified Wisconsin Card Scoring Task, and a concept attainment and usage task." These were administered non-verbally and presented visually. Findings

showed no significant statistical difference between deaf and normally hearing children in the areas of perception abstraction, or generalization when the language employed in the tasks was within the grasp of the deaf child. The author believes that earlier findings showing conceptual difficulties "involved linguistic abilities beyond those of the deaf children tested."

WEAVER, CARL H., FURBEE, CATHERINE, and EVERHART, RODNEY W. "Articulatory Competency and Reading Readiness," *Journal of Speech and Hearing Research*, III (June 1960), 174-179.

The authors believe that reading readiness and articulatory competency are "to some extent related." Their study employed a speech articulation test and the Gates Reading Readiness Test. The tests were given to 638 first grade children during the first month of the school year. Similar findings are reported by the authors using Gates sub-tests with age groups younger and older than 6 years—3 months.

PUBLIC SPEAKING AND DISCUSSION

ANDERSEN, MARTIN P. "The Roles of the Teacher of Discussion," *Quarterly Journal of Speech*, XLVI (April 1960), 176-188.

The author sees the teacher of discussion in a multiplicity of roles as "scholar, instructor, and trainer" in order to fulfill "all facets of the concept of discussion." He states that the teacher of discussion assumes these varied roles in order to give students practice in a wide range of discussion techniques and to help them move toward "the ultimate goal of behavioral change." Interesting and challenging comments are made by William S. Howell and John W. Keltner.

LEVINSON, DAVID. "Reporting Speeches: A Writing Unit," *The English Journal*, XLIX (October 1960), 477-480.

The author discusses a timely journalism unit which emphasizes the reporting of speeches of candidates for public office. The art of listening to and evaluating these speeches should develop an aptitude for sound, logical thinking and create a better understanding of the principles of public speaking.

STEVENS, WALTER W. "Conquer Your Fear of Speaking in Public," *Today's Speech*, VIII (September 1960), 15-29.

The teacher of speech in a high school or college class will find in this article eight practical suggestions to offer his students.

RUNKEL, HOWARD W. "How to Select Material that Will Hold Attention" *Today's Speech*, VIII (September 1960), 13-14.

Another concise article with practical suggestions for the public speaker. The author describes nine "elements of attention": the vital, animation, the real, nearness, the familiar, the new or unusual, suspense, conflict and humor.

OLIVER, ROBERT. "The Burden of the Incommunicable," *Today's Speech*, VIII (September 1960), 10-12.

"The longing to be understood and the helpless realization of being always at least partially misunderstood are feelings that pierce deep in the human psyche." The author states that the urge to communicate is universal—however we encounter these problems.

1. Perfect understanding is only possible among like-minded individuals.
2. The existence of this like-mindedness negates the individuality of each person, the 'raison d'être' of communication.
3. This uniqueness of person serves then as an impenetrable barrier between even the closest of beings and makes inevitable, a degree of loneliness and frustration. Although man alone has the superior power of speech, recollection and analysis, the distance between the ideas of the speaker and the ideas which are aroused through his speech in the minds of the listener, is a gulf never wholly bridged.

INTERPRETATION

DRURY, MICHAEL. "Robert Frost—His Power and His Glory," *McCalls* LXXXVII (April 1960), 81, 142-50.

"Frost is an unbagged spirit that travels light and clean" is typical of the poetic expression found in this exposition of Robert Frost's life, philosophy and works. Interpretation classes will find it delightful as well as informative reading.

RADIO-TELEVISION-FILM

REDDY, JOHN. "Television's Fourth 'Network'," *The Christian Science Monitor* (June 13, 1960), p. 7.

The National Educational Television and Radio Center, linking 46 local educational television stations, is described in terms of its growth and current problems.

STEINBERG, ERWIN R. "Television and the Teaching of English," *The English Journal*, XLIV (October 1960), 484-485.

The writer feels that television can provide useful teaching material for English classes. T. V. dramas can be considered literature in the broad sense of the term. Rather than deplore stereotyped offerings, compare them with several good short stories or plays. In this way, the teacher will help to develop critical abilities and perhaps the students will then be more selective in their television viewing.

CREATIVE DRAMATICS

WOODS, MARGARET S. "Learning Through Creative Dramatics," *Educational Leadership*, XVIII (October 1960), 19-23.

The author believes that the realization of the maximum potential of an individual is possible through one of the most natural, yet most neglected avenues of learning—Creative Dramatics. When carefully planned by the teacher, it may help the child:

1. Develop an awareness of purposeful living and promote self-initiated activity.
2. Move towards balanced growth.
3. Channel his emotions constructively.
- and 4. develop aesthetic appreciation which may help him relate to the world around him, through identification with quality human experiences which build rather than destroy courage and confidence.

AUDIO-VISUAL AIDS

Marcella Oberle, *Editor*

THE VIBRATING LARYNX. 16mm. 45 minutes. Sound. Black and white. Rental: No U. S. Distribution; contact local university film libraries. Cost: approximately \$370.00 plus shipping and duty. Available at following address: SFW-UNFI, Catharijne Singel 59, Utrecht, Netherlands. Educational consultant, Janwillem van den Berg, Professor of Biophysics, University of Groningen, Netherlands.

The living human larynx, hidden in the throat only three inches below the tongue, is a most unphotogenic subject. The Bell Telephone Company did a rather remarkable job of it some 30 years ago but the larynx, protected by narrow confines, inaccessibility, darkness, and the gag reflex, has sturdily resisted nearly all attempts to record its natural action on motion picture film. Now, faster film, together with improved high speed cameras and strobophotography, have made it possible to portray this marvelously complex valve in detailed motion.

Pathologists and teachers of voice science who have seen the recent spate of excellent films on the subject seem most favorably impressed with *The Vibrating Larynx*, a presentation by Professor William Vennard of the University of Southern California in cooperation with the University of Utrecht, Netherlands.

The film shows the careful step by step dissection of a healthy adult male larynx shown in reverse sequence so that the structures appear to be "put together" part by part from the trachea on up to the complete organ ready and able to phonate. The most lucid explanations and demonstrations accompany each stage. At last, using a compressed air source, the actual larynx is shown and heard phonating changes in pitch, quality, and loudness by means of cords (representing various muscles) attached to the arytenoid and thyroid cartilages.

In the final sequences the viewer sees a living human larynx doing the same things. What is unique in this passage is the photographic clarity made possible by a new technical use

of a Delta F generator coupled to stroboscopic light.

The Vibrating Larynx won an award at the International Congress of Educational Films held in Prague, September, 1960.

ROBERT GILLEN
Los Angeles State College

LANGUAGE AND LINGUISTICS is a series of films explaining the meaning of language and its importance to the way one thinks and perceives the world. It describes the relationships that exist between language, experience, writing, culture and how these relationships help form the basis for all human interaction. Information concerning the entire series may be secured from NET Film Service, Indiana University, Bloomington, Indiana. Two films of particular use to the field of speech are reviewed here.

LINGUISTIC APPROACH TO LANGUAGE LEARNING. 16mm. 28 minutes. Sound. Black and white. Rental: \$4.75. Cost: \$125.00. Available through Audio-Visual Center, University of Indiana, Bloomington, Indiana.

Dr. Harry Lee Smith's first film in his series on language is disappointing in almost all respects. In his attempt to convince the viewer that grammar is based on usage and that languages never become "corrupted" but only change, Professor Smith resorts to an unctious manner of presentation and substitutes rapidity for clarity. From the moment the film begins, until the end, the viewer is bewildered by the speaker's frantic rate of speech, excessive gesturing and constant grimacing.

The ideas presented in this film can be summarized as follows: 1. grammar is not based on an inflexible or arbitrary set of rules, but is a natural result of every day usage; 2. spoken language is best understood in terms of the natural stress within the words; 3. languages do not become corrupted; they change; 4. spoken language must not be confused with written language or made to conform to the "rules" of written language.

Professor Smith is to be congratulated for his attempt to bury much of the "dead wood" concerning the understanding and teaching of language usage; however, the film fails to rise above its limitations of presentation, and the viewer's reaction tends to become one of antipathy, rather than appreciation.

LAWRENCE AUERBACH
Southern Regional Division,
University of Nevada, Las Vegas

HISTORY OF THE ENGLISH LANGUAGE.

16mm. 30 minutes. Sound. Black and white.
Rental: \$4.75. Cost: \$125.00. Available
through Audio-Visual Center, University of
Indiana, Bloomington, Indiana.

The most interesting part of this filmed lecture is the idea expressed by Dr. Smith that individual loan words and additions to the language are the best indications of how one culture affects another. Dr. Smith establishes this point by tracing the etymology of certain words from the Roman, German, and French sources that are used in English today. He shows how these words symbolize the contact these cultures had with the development of English in a unique way.

This particular lecture is more an overview of the evolution of English than a study of phonemic etymology. When a lecturer attempts to cover the history of the English language from 1 AD to the present in twenty minutes, he must leap over the centuries a hundred years a minute. Therefore many important and interesting aspects of such a study must be omitted. He does not mention the great vowel shift, the borrowing from the Latin sources during the Revival of Learning or the effect of the migratory pattern on linguistic development in America. These omissions could be excused because of the demands of time or television if the lecture had been better planned. However, either Dr. Smith or the producers have made the common mistake of

squeezing three lectures into one. As a "third half quarterback," I would like to point out several extraneous topics that I feel should have been cut out of the lecture in favor of a concentration on the main thesis.

The first extraneous topic was the discussion of the languages of the American Indians and the variety of languages in the world. The second topic which could have been a separate lecture was his answer to the rhetorical question regarding the value of one language. He answered this question very wisely by making the point that the differences were cultural rather than linguistic, but this needed either amplification or omission.

Dr. Smith does make clear the origins of the English language by use of maps and charts. He does a splendid job of tracing the migratory patterns on the maps, but he does not spend enough time on the linguistic chart. It is almost impossible for a student to take notes on the chart he uses to trace English from the proto-Germanic sources. One advantage the old fashioned blackboard in the lecture room has over the modern nervous movements of the television camera is that of holding material for study and concentration while the lecturer is speaking. If a map or a chart is important enough to be used in making a point, it should be used so that the student can study it in some detail and take the necessary notes.

As an introductory lecture this is a good presentation. Dr. Smith is an excellent classroom teacher and he enlivens the lecture with such phrases as, "Alfred might have lost his shirt on this deal . . .," which at least proves his main contention. Borrowed words are an indication of how a culture makes an impact upon another culture. A student might say in summing up this film, "I dig this cat the most." There are interesting possibilities in applying Dr. Smith's thesis at the present time.

PAUL HUNSINGER
Occidental College

THE BULLETIN BOARD

Ordean G. Ness, *Editor*

CONFERENCES, CONVENTIONS, FESTIVALS, INSTITUTES, AND WORKSHOPS

The Southern States Speech Association convention is scheduled for the Hotel Everglades, Miami, Florida, April 6 and 7. The Association's High School and College Forensic Meet and Student Congress meets April 3 to 7.

The Central States Speech Association will convene at the LaSalle Hotel, Chicago, April 14 and 15.

The 1961 convention of the American Educational Theatre Association is set for August 28 to 30 at the Waldorf-Astoria Hotel, New York City.

The thirtieth annual Rocky Mountain Speech Conference will be held on three separate week-ends in February, 1961. The College Division will be February 2 to 4; the Adult Division and general session, February 9 to 11; the Junior High Division, February 17; and the Senior High Division, February 17 and 18.

The general conference will center around developmental listening and behavior. Principal speaker for the Adult Division and general session will be Dr. Ralph Nichols, president-elect of the SAA and head of the Rhetoric Department, University of Minnesota. The College Forensic Division events include seven rounds of debate on the national intercollegiate question, five rounds of discussion on the national topic, and three rounds of oratory, impromptu speaking, and oral interpretation. The Junior High School events will include discussion, oral interpretation, and related activities. The Senior High events will feature debate, impromptu speaking, oratory, and oral interpretation.

Inquiries concerning registration and participation in any one of the three divisions should be directed to John T. Auston, General Chairman, Rocky Mountain Speech Conference, University of Denver, Denver 10, Colorado.

The College of Education at Albany, New York and the New York State Community The-

atre Association jointly announce that State College in Albany assumed sponsorship of the state-wide theatre organization on November 1. The Community Theatre Association had its beginning in the extension services of the Department of Rural Sociology at Cornell University some thirty years ago. The growth of permanently organized community theatres resulted in a state-wide theatre conference and the organization of the Association in 1946.

The 1960 annual Community Theatre Conference was held at Cornell University, October 14 to 16. Beginning in 1961, the College of Education at Albany will be host for this function. Dr. Paul Bruce Pettit, director of the University Theatre, is faculty advisor to the Association, and Edward J. Mendus, instructor in English (Theatre) at the College, has been appointed to the position of Administrative Secretary. The address of the Association's new headquarters is State University of New York, College of Education, Richardson 279, 135 Western Avenue, Albany 3, New York.

The Oklahoma Speech Association presented its twenty-fifth annual Speech Educators Conference at the University of Oklahoma, September 29, 30 and October 1. Dr. Waldo W. Braden, of Louisiana State University, was the featured convention speaker.

Thirty-six representatives of three major faiths participated in a Refresher Course in Preaching, October 10, at Ohio University. Participants submitted two sermons in advance of the workshop for written criticism. During the course of the event, each participant delivered one of his sermons for oral criticism. In addition, special sessions were held on the problems of adapting pulpit style to the media of radio and television. The workshop was organized and administered by Professor Paul D. Brandes. Sermon criticisms were given by Professor Paul Boase, Oberlin College, Professor Thomas Ludlum, Capital University, and Professor Lowell McCoy, Hebrew Union College. Three clergymen led discussions on sermon composition, style, and delivery.

At the recent joint convention of the Texas Speech Association and the Texas Speech and Hearing Association, the following slates of officers were elected for the respective organizations:

For the Speech and Hearing Association: Dr. Tina E. Bangs, Houston, president; Sister Mary Arthur, Our Lady of the Lake College, San Antonio, president-elect; Dr. Margaret Crabtree, Houston Independent School District, vice-president; Dr. Tom Abbott, Baylor University, secretary; and Dr. Lear Ashmore, University of Texas, treasurer.

For the Speech Association: Dr. Merville Larson, Texas Technological College, president; Betty V. Hughes, Corpus Christi, vice-president; Dr. Angus Springer, Southwestern University, vice-president-elect; Dr. Reg Holland, North Texas State College, executive secretary; Dr. Don Streeter, University of Houston, executive secretary-elect; and Sara Bess McDougald, Dallas, editor-historian.

CURRICULA AND FACILITIES ADDITIONS

The San Fernando Valley State College Department of Speech and Drama reports occupancy of the new two and one-half million dollar Speech-Drama Building. This most modern of physical plants includes a 400-seat major theatre, a studio theatre, concert hall, television and radio studio, creative drama studios, and completely equipped shops. The studio Theatre was used for the first time this fall when Dr. James Brock opened the season with *Tiger at the Gates*, October 21, for a ten-performance run. Mary Jane Watkins presented a children's show, *The Emperor's New Clothes*, for eleven performances, beginning November 19. Dr. William Schlosser will direct the grand opening production in the major theatre. There will be a three-week opening celebration during the month of March with the college serving as host to the meeting of the Southern California College Forensic Association and the Los Angeles High School Forensic League.

The Speech and Drama Department of The American University has been expanded to include the area of broadcasting and has been retitled the Department of Speech Arts. Dr. J. H. Yocum, in addition to continuing to be chairman of this department, has been named chairman of the Division of Fine and Communicative Arts, which includes the departments of Art, Music, Journalism and Public Relations, and Speech Arts. Bachelor of Arts

and Master of Arts degrees are offered under the new department. The bachelor's program is integrated departmentally with advanced area emphasis in broadcasting, drama, and rhetoric and public address. The master's program offers professional specialization or an integrated speech arts curriculum. Additional arts graduate programs in theatre and rhetoric and public address are in the process of being approved by the University faculty.

A special program for superior students in drama has been worked out in conjunction with Arena Stage in Washington. Students will spend a semester in residence working at Arena Stage under the supervision of Zelda Fichandler, producing director, and Dr. Yocum. In addition to participation in at least one of three areas—production, technical theatre, and business management—the student will be required to submit a research paper covering some phase of his activity with Arena Stage. This opportunity will be open to second-semester juniors, first-semester seniors, and graduate students, who will be screened by Arena Stage and American University drama faculty.

Last fall marked the beginning of courses being offered in the newly organized Department of Speech and Dramatic Art at Western Illinois University, Macomb, Illinois. Dr. Ronald C. Gee is head of the new department. A full program of course offerings in the fields of general speech, dramatic art, public address, speech education, and a beginning program in speech correction is included in the curriculum. An active program of extra-curricular forensics and dramatic activities is underway. The department is organized jointly as part of the College of Arts and Sciences and the College of Education at Western Illinois. At the present time, course offerings lead to the Bachelor of Education and Bachelor of Arts degrees. Within a short time, course offerings will be expanded to fulfill the requirements for the Master of Arts degree.

The department at Western Illinois is housed in a recently completed Fine Arts Building which was opened a year ago. The south wing of the building, which houses the speech and dramatic arts department, consists of modern offices, well-arranged classrooms, drill and practice rooms with one-way vision equipment, and conference rooms. The building also houses the University's theatre.

The Department of Theatre and Speech at Tulane University now has its own building

which includes classrooms, office spaces, and an arena theatre. The arena theatre, which is in addition to proscenium facilities, has enabled the department to enlarge its season. Of the four plays comprising the major season, two will be offered in the arena, as will one of the three plays of the studio season (directed by graduate students).

With State Education Department approval of Certification in Speech Correction, the Speech Department at Geneseo College of Education now offers programs leading to New York State Certification in speech and hearing correction, as well as in speech education. The new program will provide opportunity for greater specialization by students who wish to do speech correction work, since the new standards in the state are slightly higher than the basic certification requirements of ASHA.

Ohio University's Department of Dramatic Art and Speech offered two new courses in the fall semester—Renaissance Theatre and Renaissance Rhetoric. The former, taught by Professor Cosmo Catalano, follows the development of the theatre from the rise of humanism to the baroque period, with emphasis on the dramaturgical, scenic, productional, and architectural development. The rhetoric course covers the theories of Cox, Wilson, Ramus, Talaus, Fenelon, Bacon, and various members of the elocutionary movement ending with an examination of Blair, Whately, and Campbell; this course is taught by Professor Lloyd Watkins.

The Ohio University Speech and Hearing Center announces the establishment of its new Audiological Services facilities. The diagnostic, rehabilitative and research functions of the Services began October 1. In addition to the usual pure tone audiometry, the Center can now conduct speech reception tests, electrodermal audiometry, Békésy automatic audiometry, hearing aid evaluations, and special procedures (such as delayed auditory feedback, frequency filtering SISI unit and free field sound testing).

The Speech Science Laboratory of the School of Dramatic Art and Speech has recently completed the development of a special kind of "speech noise." The noise is composed of the speech of human speakers, and its spectrum is flat across the speech range. Research now in progress aims to test the masking efficacy of this noise in audiological and intelligibility studies, in comparison to saw-tooth noise,

white noise, or filtered white noise. Inquiries can be addressed to Dr. Edward M. Penson.

A series of special events were held September 23 to 25 at Marquette University to dedicate Duffey Hall, speech and hearing habilitation center located on the campus. The newly renovated and centralized quarters were named in honor of the late Professor William R. Duffey, founder of the speech clinic in 1922 and first director of the Marquette School of Speech.

FORENSICS

The University of Illinois, Chicago Undergraduate Division, this year is sponsoring four forensic events as a service to other colleges and high schools. The Fourth Annual Debate Tournament for Parochial Schools was held Saturday, November 12. The Tenth Annual Debate Tournament for Public High Schools will be held January 7. The Thirteenth Annual Debate Tournament for College Freshmen and Sophomores was held December 10. The Tenth Annual National Contest in Public Discussion, which is conducted by tape recordings, had November 15 as its day for declaration of entry. Dr. Jack Arnold is in charge of the two high school tournaments and the discussion contest, and Dr. Wayne Thompson is manager of the college tournament.

This year, the forensics program at Western Illinois University will inaugurate a series of home and home debates, two individual speaking contests for students of the University, and a tournament for selected high schools in Illinois and Iowa. The Department will also re-establish its participation in Pi Kappa Delta.

The fall high school debate clinic and tournament at Wayne State University was held on October 18, under the direction of Professor James A. McMonagle.

The twelfth annual discussion clinic on the national debate topic was held October 3 at Ohio University. Students and faculty from Ohio Wesleyan University, Wittenberg, Marietta College, Marshall College, West Virginia Wesleyan College, the College of Wooster, Otterbein College, and Miami University attended. The main feature of the clinic, which considered the national debate proposition, was a panel discussion group consisting of professors of government and economics and a representative from the Ohio Academy of Medicine. Following the discussion, individual groups pre-

sided over by the various panel members gave students and faculty members a chance to ask specific questions regarding the topic. Professor Gordon Wiseman and Lorin Staats were co-directors of the clinic.

Bower Aly of the University of Oregon and Executive Secretary for the Committee on Discussion and Debate Materials announces the publication of the NUEA Discussion and Debate Manual for the current year. The Committee is a body constituted by the National University Extension Association with power to act in the interest of high school speech leagues throughout the United States. In addition to publishing the manual each year, the Committee conducts an annual conference in December and the National Demonstration Debate.

The University of Houston Speech Department held its third annual Hackamore Speech Tournament for beginning debaters on November 12.

The third annual Institute in High School Discussion and Debate was held on the University of Wisconsin campus October 15. The Institute opened with a symposium presented by three faculty members of the Political Science Department, followed by a period during which the speakers were questioned by selected students. Students of Neenah High School presented a demonstration discussion, evaluated by Professor Winston L. Brembeck. The final event was a demonstration debate on the high school question by varsity debaters from Marquette University and the University of Wisconsin. Mr. Thomas J. Murray was in charge of the Institute.

Wisconsin Forensic Union activities on the UW campus this year include: a Freshman Debate Tournament, November 12; the annual Delta Sigma Rho Tourney, March 10 and 11; the annual Freshman Championship Debate, April 18; and the Hagenah Debate, May 4. In addition, the Union is participating in a television discussion program, "Quiz the Professor," on alternate Mondays over WHA-TV, Channel 21.

Mr. Thomas J. Murray, director of forensics, announces that members of the University debating squad are available for demonstration debates at area high schools during the period March 15 to April 15. Inquiries can be directed to Mr. Murray, Department of Speech, the University of Wisconsin, Madison 6, Wisconsin.

ON STAGE AND THE READING PLATFORM

At Georgetown University, Washington, D. C.: *The Firstborn*, by Christopher Fry, November 4 and 5; *Under Milk Wood*, by Dylan Thomas, in a reading presentation, December 14; three original one-act plays, February 17; *The Cocktail Party*, by T. S. Eliot, March 17 and 18; and *Calliope*, an original musical, April 28 and 29. The University's dramatic group, Mask and Bauble, is sponsoring lectures in connection with the production of the Fry, Thomas, and Eliot plays. Rev. Paul A. Donovan, S.J., is Moderator of the Mask and Bauble; Mr. Donn B. Murphy is director.

At Evanston, Illinois: The Children's Theatre of Evanston announces the following 1960-61 schedule: Three one-hour "little" plays for pre-school through 3rd grade audiences, at Skiles Junior High School—"The Three Little Pigs," November 12 and 19; "The Little Rabbit Who Wanted Red Wings," January 28 and February 4; "Timmy the Mouse Sitter," March 25 and April 8; and four "big" plays with Northwestern University and Junior High School actors, for grades 3 to 8, at Haven Junior High School—"Huckleberry Finn," October 29 and November 5, "The Simon Mikos Puppet Theatre," December 3, "Hans Brinker," March 4 and 11, and "The Tree in the Trail," May 6 and 13.

At the University of Illinois, Chicago Undergraduate Division: *Good-By, My Fancy*, by Fay Kanin, directed by Mrs. Frances Goulson.

At Western Illinois University: *Charley's Aunt*, by Brandon Thomas, November 3 to 5; *Medea*, by Euripides, December 9 and 10; *Guys and Dolls*, in conjunction with the Department of Music, February 15 to 18; *A Doctor in Spite of Himself*, by Moliere, March 23 to 25; and *The Crucible*, by Arthur Miller, May 11 to 13. Dr. Ronald C. Gee will direct all the productions.

At Tulane University: The Major Season includes: *Waiting for Godot*, by Samuel Becket, October 6 to 11; Shakespeare's *Richard II*, November 10 to 15; *Death of a Salesman*, by Arthur Miller, February 23 to 28; *The Possessed*, by Robert Magidoff, April 13 to 18. The Studio Season includes: *The Enchanted*, by Jean Giraudoux, October 20 to 25; *Island of Goats*, by Ugo Betti, December 8 to 13; and *The Three Cuckolds*, English version by Leon Katz, March 16 to 21.

At Wayne State University: *All the King's Men*, by Robert Penn Warren, October 14, 15,

20, 21, 22; *The Waltz of the Toreadors*, by Jean Anouilh, November 11, 12, 17, 18, 19; *The Madwoman of Chaillot*, by Jean Giraudoux, December 9, 10, 15, 16, 17; *Rashomon*, by Fay and Michael Kanin, February 10, 11, 16, 17, 18; *An Enemy of the People*, by Henrik Ibsen, English version by Arthur Miller, March 17, 18, 23, 24, 25; and Shakespeare's *Much Ado About Nothing*, May 5, 6, 11, 12, 13.

At Concordia College, Moorhead, Minnesota: The Concordia Summer Theatre, directed by Dale Miller, performed Pirandello's *Six Characters In Search of an Author*, and an original comic opera written by Dr. Roger Hannay of the Music Department entitled, "Perfidy Compounded or Two Tickets to Omaha."

At Adelphi College: The 1960-61 season includes O'Neill's *Great God Brown*, Inge's *Come Back, Little Sheba*, Shakespeare's *Comedy of Errors*, and a Readers' Theater production of Fry's *The Boy with a Cart*. Last year, the bill featured Williams' *A Streetcar Named Desire*, Giraudoux' *The Enchanted*, Shakespeare's *King John*, Moliere's *The Imaginary Invalid*, and Wilson's *The Boy Friend*.

At State University Teachers College, Geneseo, New York: For the second year, the Speech Department and the Admissions Office of the College of Education have sponsored a road show touring a dozen high schools in southern and western New York. This year the road show, alternating between two casts, is presenting O'Neill's *Ile*. The show is under the direction of Dorothy Lynds, associate professor of speech education. On December 19, the Department sponsored a children's theatre production of "Aladdin and the Wonderful Lamp" over WROC-TV in Rochester; the program was seen by school children in eleven counties. Alice Austin, associate professor of speech education, directed the production, with Professor John Davis as television consultant. In the Spring, Miss Austin will supervise the ninth annual Elementary School Road Show.

At The College of Wooster: Williams' *The Glass Menagerie*, October 13 to 15; and *Mister Roberts*, by Thomas Heggen and Joshua Logan, October 26 to 29.

At the University of Oregon: *Auntie Mame*, October 14 to 22, Horace Robinson, director; *The Cherry Orchard*, November 11 to December 3, Preston Tuttle, director; *Annie Get Your Gun*, January 19 to 28, William R. McGraw, director; *Sunrise at Campobello*, February 24 to March 4, Mr. Robinson, director; *The Enchanted*, April 14 to 22, Mr. Tuttle, director;

and *Hamlet*, May 19 to 29, Mr. McGraw, director.

At Memphis State University: *The Matchmaker*, October 27 to 29, directed by Professor Bradford White; *The Diary of Anne Frank*, December 8 to 10, directed by Eugene Bence; *Madame Butterfly*, scheduled for production in February; a bill of student-directed one-acts, April 9 and 10; and *Julius Caesar*, April 24 to 27, directed by Mr. Bence.

At the University of Houston: The first drama presentation this fall was a production of a comedy written by David Larson, chairman of the Drama Department. Based on some of his own wartime experiences, the play, *Very Love*, is about American soldiers in Italy during the Second World War.

At West Virginia University: The University Theatre has planned a program of thirty-five productions for the academic year: *Charley's Aunt*; *Brigadoon* by Lerner and Loewe produced in conjunction with the School of Music; Giraudoux' *Tiger at the Gates*; and a children's theatre production of *The Story of Androcles* and *The Shoemaker's Wife* comprise the major productions. A studio program of a *commedia dell'arte* reconstruction, and original mime, *The Stronger* by Strindberg; *Media* of Euripides, a reading performance of Shaw's *Caesar and Cleopatra* and twenty-eight student directed one-act plays and scenes is also planned.

At the University of Wisconsin: In conjunction with the Wisconsin Players' production of Wilder's *Our Town*, the Department of Speech held its third annual High School Drama Institute on October 22. The program included a discussion of the "tradition of imaginative theater" by Professor Robert H. Hethmon, a lecture and demonstration on Chinese theater and imagination by Professor Jonathan Curvin and Jacques Burdick, and the showing of the film, "Our Town and Our Universe."

ON THE AIR AND ON THE SCREEN

At the American University: In educational TV, grants have been awarded by the Eli Lilly Foundation and by the United States Office of Education, under Title VII of the Defense Education Act of 1958, for research in religious instruction and student-to-teacher communication respectively. License application to the Federal Communication Commission for an educational FM broadcasting station has been approved and plans are to put the station on the air by February, 1961.

At the University of Illinois, Chicago Under-

graduate Division: Last summer the Division offered noncredit college preparatory courses in English and mathematics over television station WTTW. This was the third year for these courses which met for thirty meetings four times a week for eight weeks. The number registering in English was 668; in mathematics, 484. The Division also has presented a weekly radio program of news commentary on WBBM with Professor Milton Rakove as the speaker. Along with several other colleges and universities in the Chicago area, UIC participating in the television program "Seminar Sixty" over WBBM-TV. Al Partridge is supervisor of educational broadcasting for the Division; Barbara Jipson is the writer-producer.

At Marquette University: Planning "a comprehensive program of community education through radio and television," the University has announced the appointment of a new committee on radio and TV, the assignment of activities in those media to the division of continuing education, and the selection of a staff assistant to the committee. The committee includes Brother Leo V. Ryan, C.S.V., director of continuing education, chairman; Hugo E. Hellman, director of the school of speech, and Robert A. Kidera, director of public relations. Raymond T. Bedwell, Jr., head of the radio-TV department, was named as staff assistant and will act as program administrator for radio and television.

The University plans soon to announce a series of programs to begin early in 1961. The new committee has been given authority to coordinate the participation of university personnel on radio and television, to study the future role of the school in credit offerings on TV and the use of closed circuit TV in campus instruction, and to recommend a long-range program of activity in the two media.

FACULTY ADDITIONS AND APPOINTMENTS

At San Fernando Valley State College: Dr. Bert Barer, assistant professor in charge of radio and television; Dr. Glenn Pierce, assistant professor, designer-technician; Walter Saric, technical assistant; and Clark Mires, costume technician.

At Western Illinois University: Dr. Robert L. Gregg, associate professor of speech and dramatic art, director of forensics; Dr. Raymond Tucker, assistant professor of speech and dramatic art; Mrs. Winifred Golden, instructor in speech and dramatic art.

At Tulane University: James C. Ching, assist-

ant professor and supervisor of forensics; Roy H. Longmire, technical director.

At Western Michigan University: Vlada M. Kimac, instructor in speech and theatre technical director; Casimir F. Schesky, Jr., and Ronald Denison, instructors in speech.

At Adelphi College: Donald Canty, Hal Winter, and Emil Hana, instructors in speech and dramatic art.

At the University of Oklahoma: Wayne E. Brockriede, associate professor and director of forensics.

At the University of Houston: Mrs. Carolyn Yarbrough.

At West Virginia University: Charles D. Neel, instructor in speech; Maurice Klein, part time instructor in speech.

PROMOTIONS

Fred McMahon, San Fernando Valley State College, to Associate Professor.

Bruce Markgraf, Wesleyan University, to Assistant Professor.

Robert C. Corrigan, Tulane University, to Associate Professor.

Paul Hostetler, Tulane University, to Executive Director of the Tulane University Theatre.

Jack E. Douglas, University of Oklahoma, to Professor.

Roger E. Nebergall, University of Oklahoma, to Associate Professor.

Sam Boyd, Jr., West Virginia University, to Professor.

Robert B. Burrows, West Virginia University, to Associate Professor.

Ned Jay Christensen, West Virginia University, to Assistant Professor.

Joe E. Ford, West Virginia University, to Assistant Professor.

PERSONALS

From the University of Florida: Dr. Alma Johnson Sarett, widow of poet and lecturer Lew Sarett, was awarded the First Annual Zeta of the Year Award by Zeta Phi Eta, national professional speech fraternity for women, at a luncheon in her honor on October 8.

From the University of Illinois, Chicago Undergraduate Division: Dr. Wayne N. Thompson has returned to active teaching at the Division after a semester on leave, during which he studied "Aristotle's System of Communication." . . . Mr. Theodore V. Kundrat, who has been a half-time instructor, is now on full-time basis this year.

From Wayne State University: Dr. Eugene H. Bahn has returned from his year's leave of absence, during which he acted as substitute Dean of Anatolia College, Thessaloniki, Greece. . . . Miss Chloe Armstrong, who was visiting professor during Dr. Bahn's absence, has returned to her position at Baylor University. . . . Mr. Wallace M. Bradley comes to the Department from Syracuse University and is working in radio and TV. . . . Donal P. Garner has been assigned as instructor in the public speaking area, where he is assisting in the coaching of forensics. . . . Richard D. Spear, who has been pursuing doctoral work at the University of Michigan, has returned to the University Theatre as assistant professor of speech.

From Concordia College, Moorhead, Minnesota: Donald C. Spencer has returned from a year's leave of absence during which he completed his Ph. D. at the University of Wisconsin. . . . Dale E. Miller has taken a position at The College of St. Catherine, St. Paul, Minnesota.

From Brooklyn College: Professor Helen Roach is on sabbatical leave as a visiting research fellow at Radcliffe College this year.

From Adelphi College: The Department announces the following resignations: Mr. Robert M. Henderson, Dr. Robert L. Hilliard, Miss Celia Heller, and Mr. Leroy Pavés.

From the State University College of Education, Geneseo, New York: Mr. and Mrs. Stanley Rutherford have returned from a year's leave, during which Mr. Rutherford taught at the Munich, Germany, Branch of the University of Maryland. In addition, he did broadcasting to Africa for the Voice of America. During the year, the Rutherfords visited twenty-five countries of Europe and the Middle East.

From Ohio University: Professor Claude E. Kantner, director of the school of speech, lectured on the medical, social, and special implications of cleft lip and palate at Cornell University, April 25 and 26. He also spoke at the October 13 meeting of the West Virginia Speech Association in Charleston. . . . Professor Paul Brandes lectured August 5 before the public address majors at Ohio State University, on the discovery and reliability of the text of Aristotle's *Rhetoric*.

From the University of Oregon: Horace Robinson has served as theatre consultant in the construction of new theatre buildings around the country. Two of these, recently completed, are at Stockton Junior College in California and at the University of New

Hampshire. Plans recently considered are for projected theatres at Harbor College, Pierce College, Los Angeles City College, and College of the Desert, all in southern California.

From the University of Houston: Two members of the speech staff are on leave for doctoral study: Auley Luke at Oklahoma University and Gerard Wagner at Indiana University.

From West Virginia University: Dr. James H. Henning, chairman of the department of speech, spent a month last summer visiting new speech department buildings in other states to gather data to advise the President's Building Committee on the construction of a new Oral Communications Arts Center and Speech Department plant. . . . Professor Robert B. Burrows was in England this summer studying British Radio and TV broadcasting procedures. . . . Dr. Bernard Schlanger taught in the Speech and Hearing Clinic at the University of Wisconsin this past summer. . . . Professor Sam Boyd, Jr., is serving as vice-president of the Speech Association of the Eastern States. . . . Professor Joe E. Ford will direct the West Virginia High School Drama Festival in March. . . . Charles D. Neel appeared as guest speaker at the Ohio High School Drama Conference in Cleveland, in November. . . . A federal grant has been given to the Speech and Hearing Clinic to study retarded children's hearing. . . . The area of speech education is being introduced into the curriculum this year.

Southern Illinois University's speech department has announced a \$500 award competition in oral interpretation of literature, open to all college and university students in the U. S. Dr. Ralph Micken, chairman of the department, said the cash-prize contest has been set up through a sponsoring grant from Webcor, Inc., manufacturers of tape recorders and recording tape. The winner's prize will be the entire \$500.

Contest entrants will tape-record Edna St. Vincent Millay's poem, "Renascence," and send tapes to SIU for judging. Not more than four tapes may be submitted from any one institution. Deadline for submission of tapes is March 1. Micken said the winner will be notified by May 15 of next year. Micken said all tapes will become SIU property, with the 100 best to be kept on file for later analyses by any school participating in the contest. Contest director is Lou Sirois, instructor of speech at SIU.

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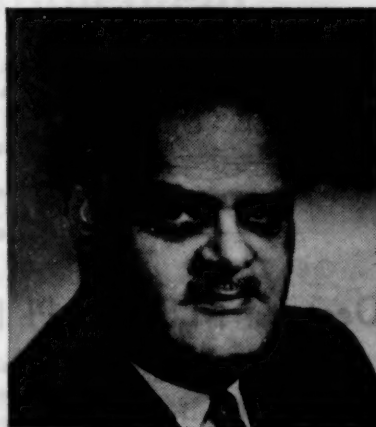
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RICHARD M. MALL

B.S., Kansas State College, 1940

M.A., Ohio State University, 1949

Ph.D., Ohio State University, 1952



Dr. Richard M. Mall was appointed to the staff of the Department of Speech at The Ohio State University in 1952. Prior to that, he was in charge of broadcasting instruction at Kansas State College.

Dr. Mall's primary field of interest is in television programming. He has had wide experience in this area having served as Director of Public Affairs broadcasting for television station WLW-C in Columbus and as a programming consultant for the People's Broadcasting Corporation, owners of six radio and television stations in Ohio, West Virginia, Iowa, New Jersey, and South Dakota.

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Dr. Mall is a member of The Speech Association of America, The Central States Speech Association, The Ohio Association of College Teachers of Speech and Sigma Delta Chi, professional journalism fraternity. He has served as state radio and television coordinator on behalf of the Ohio Association of Broadcasters.



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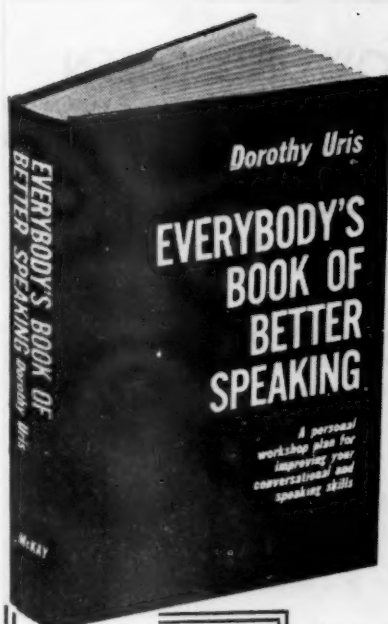
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